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***Cover:*** The light-filled dining room of a Manhattan residence designed by Lee F. Mindel. "Shades Apart," page 134. Photography by William Waldron; produced by Anita Sarsidi.

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**LET'S GO.**



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**Produced by Parker Bowie Larson and Jacqueline Terrebonne**


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FROM TOP: RICHARD POWERS; DEAN KAUFMAN; JAVIER CALLEJAS; FRÉDÉRIC LAGRANGE


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## PATTERN PLAY

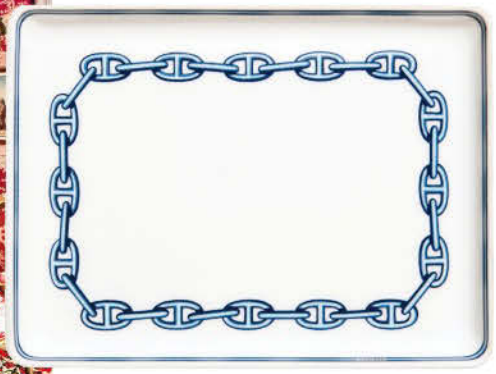
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***Right:*** Pierre Frey fabrics enliven a bedroom in France.

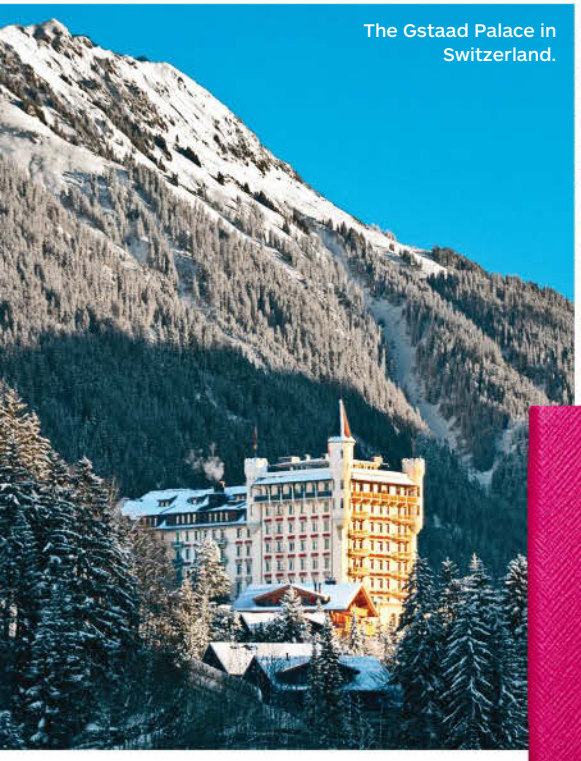


## SAVVY STYLE

If you'd like to up your design game without spending a fortune, don't miss our roundup of sensational finds for under $150. archdigest.com/go/designunder150



***Above:*** A Chaîne d'Ancre porcelain dish, $105, by Hermès.



The Gstaad Palace in Switzerland.




## CHANGE IS GOOD

Ever wonder how top designers keep things fresh? Some of our favorite architects and decorators dish on their resolutions for 2015, from breaking old habits to expanding their work in exciting new directions. archdigest.com/go/designresolutions

***Left:*** A Smythson diary, perfect for keeping track of commitments.

CLOCKWISE FROM FAR LEFT: COURTESY OF GSTAAD PALACE; OBERTO GILI; COURTESY OF HERMÈS; WILL CROCKER; COURTESY OF SMYTHSON

## HIGH-ALTITUDE CHIC

Glamour ascends to new heights at these world-class winter resorts, where the luxurious accommodations and stylish après-ski scenes are as thrilling as a run down the slopes. archdigest.com/go/ski

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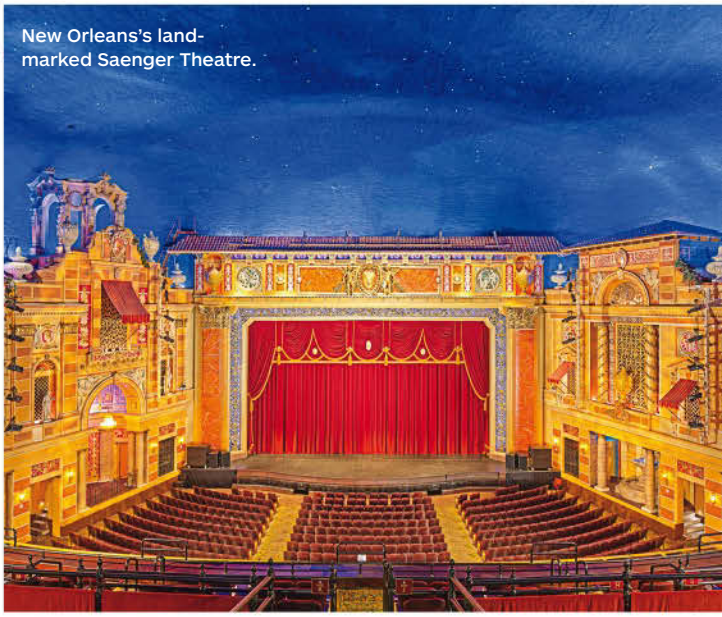
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It's been well established that Peter Marino's daily uniform is head-to-toe leather. In truth, I've known him at least 25 years—definitely pre-leather—and his appearance strikes me as the least remarkable thing about him; the burly, gravel-voiced architect-designer is far more than his rebel image suggests.

His fondness for Harley-Davidsons has received abundant attention, but only relatively recently has the world at large become aware of the staggering depth of his art collection—from Renaissance bronzes to the largest assortment of Lalanne works in private hands to important pieces by his first design client, Andy Warhol. "It's not my goal to die with money in the bank," he tells us. "I just have art."

And you can see the extent of his patronage and genius this winter at his signature exhibition, "One Way: Peter Marino," which opens in early December at Miami Beach's Bass Museum of Art. The show explores his architecture, his treasures, and the solemnly beautiful cast-bronze boxes he has been making the past few years (true to Peter's style, the latter will be displayed amid gallery walls wrapped in black leather). He also commissioned new works for the event—from top talents like Jean-Michel Othoniel and Farhad Moshiri—something few connoisseurs have the vision to do these days.

For *AD*'s great design issue, I asked this modern Medici, arguably the most innovative conjurer of retail environments in the world today, to write about who he is, what he creates, and, especially, why he creates. He tells an intriguing story with both confidence and candor. But best of all, he makes it perfectly clear that, for him, great design is more than just something amazing to look at or a transporting experience—it's a reflection of our culture, integrating art, architecture, fashion, politics, music, and more. "Nobody thinks about combining these things anymore," he says. "But it's actually the right direction to go." And with this groundbreaking museum show, Peter Marino leads the way.



Channeling Peter Marino at his New York City office.

JASON SCHMIDT



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# LETTERS







***From left:*** Lisa and James Cohen's pied-à-terre in New York's iconic Plaza hotel. The November cover.

## A FITTING MODEL

I enjoyed reading about decorator Larry Laslo's transformation of fashion executive Kenneth Wyse's New York apartment [Before & After, November]. Laslo's idea of using a petite bar sink with a single-handle faucet in order to maximize efficiency in the narrow galley kitchen is excellent. I incorporated this clever solution into my 600-square-foot studio by installing a 12-inch-square sink. Please include more ideas for small spaces in the future.

JAMES OSTRYNIEC
*Fort Lauderdale, Florida*

## REDEEMING FEATURE

I nearly tossed out the October issue after seeing Frank Gehry's name on the cover. Living in New York City and seeing his creations on a regular basis, I almost can't bear to see another one. But you more than made up for it with your article about the Pantheon [Architecture]. That building is still the true standard for all architecture.

ROSEMARY MCHUGH STEINBERG
*Brooklyn*

## REFRESHING CHANGE

I want to thank you for bringing back the annual Before & After issue in a format similar to those of the past. I look forward to this edition each year, and I was disappointed when it stopped appearing in the same way. You brighten my day once again!

ELMER MURPHY
*Wheeling, West Virginia*

## SPECIAL INTEREST

Congratulations on the November issue. The articles are so richly illustrated, from coverage of Hilary Geary Ross's new book on the beautiful people and residences of Palm Beach [Books] to the amazing work of West African architect Diébédo Francis Kéré in Burkina Faso [Good Works]. Until a few years ago, I subscribed to a dozen design magazines from several countries. Now yours is the only one I need.

MARIA BRANDAO
*Ottawa, Ontario*

## CHANCE ENCOUNTER

Though not a subscriber to *Architectural Digest,* I happened to pick up a copy of the November issue while at a friend's home. I began to flip through it, and I ultimately read and enjoyed the entire publication. There was something warm, inspiring, and peaceful about reading *AD.* Aside from the content itself, the graphics, layout, and even the advertising contributed to an overall great experience. I wish you continued success.

RICK MARTINEZ
*Glendale, California*

## ARTISTIC FREEDOM

I strongly disagree with a previous reader letter about excluding objectionable and offensive art. I'm a longtime subscriber, and I always embrace people's personal art choices. Without diversity *AD* would be just another boring publication.

COLLEEN BLEIFUSS
*Lopez Island, Washington*

## HEIGHTS OF PASSAGE

Your feature on archdigest.com about covered bridges is really lovely. There is one in southern Illinois called Mary's River Covered Bridge, which was built in 1854. I believe it's the oldest such structure in the entire state. You ought to check it out.

BETSY STOFFEL
*Steeleville, Illinois*

*We welcome your comments and suggestions. Letters to the editors should include the writer's name, address, and daytime phone number and be sent by e-mail to letters@archdigest.com or by mail to Letters,* Architectural Digest, *1 World Trade Center, New York, NY 10007. Letters may be edited for length, clarity, and style and may be published or otherwise reused in any medium.*

FROM LEFT: WILLIAM WALDRON; ROGER DAVIES



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# Discoveries

THE BEST IN DESIGN, CULTURE, AND STYLE



COURTESY OF DAVID ZWIRNER, NEW YORK/LONDON

EXHIBITIONS

## A DELICATE BALANCE

Light and shadow yield spellbinding beauty in the artwork of Jan Schoonhoven (1914–1994), a seminal Dutch modernist known for his monochromatic, often grid-based ruminations on abstraction. On January 9, the David Zwirner gallery in Manhattan will unveil a major exhibition of Schoonhoven's work, presenting more than 20 of his drawings and signature wall reliefs. (Among those on view will be the 1967 piece *Two Directions On and On,* a 12.5-inch-square papier-mâché–and-wood panel, pictured above.) And what better space to enjoy them in than Zwirner's Annabelle Selldorf–designed building, whose board-formed concrete walls are a complementary study in intriguing textures. *Through February 14, 2015, at 537 W. 20th St.; davidzwirner.com* —SAMUEL COCHRAN








***From top:*** Los Angeles's new Marc Phillips Decorative Rugs showroom, conceived by Jamie Bush. A selection of the brand's rugs. The store's barn-style interior.

SHOPS

## TOP FLOOR

The recently opened Los Angeles outpost of Marc Phillips Decorative Rugs is the first to offer the brand's handwoven contemporary, antique, and reproduction carpets to retail customers as well as to the trade. The airy 3,800-square-foot space, in the city's La Cienega Design Quarter, was outfitted by decorator Jamie Bush. "We repurposed a 1940s building," he says, "juxtaposing its industrial shell with a warm, barnlike interior." Debuting along with the store are two new rug collections, one designed by Bush and the other by the celebrated street artist Retna. *marcphillipsrugs-.com* —ALYSSA BIRD

Michael Young's 2013 Hex chair, on display at Fog Design+Art in San Francisco.



FAIRS

## Winter Harvest

For U.S. collectors the new year kicks off with a trio of stellar fine- and decorative-art shows. From January 15 to 18, **Fog Design+Art** (fogfair.com) features modern and contemporary furniture, objets, and art at San Francisco's Fort Mason Center; running concurrently, **Photo L.A.** (photola.com) highlights the art of photography at the Reef building in Los Angeles. A week later, from January 23 to February 1, the **Winter Antiques Show** (winterantiquesshow-.com) fills New York's Park Avenue Armory with prestigious pieces from around the world. —JULIE COE

EXHIBITIONS

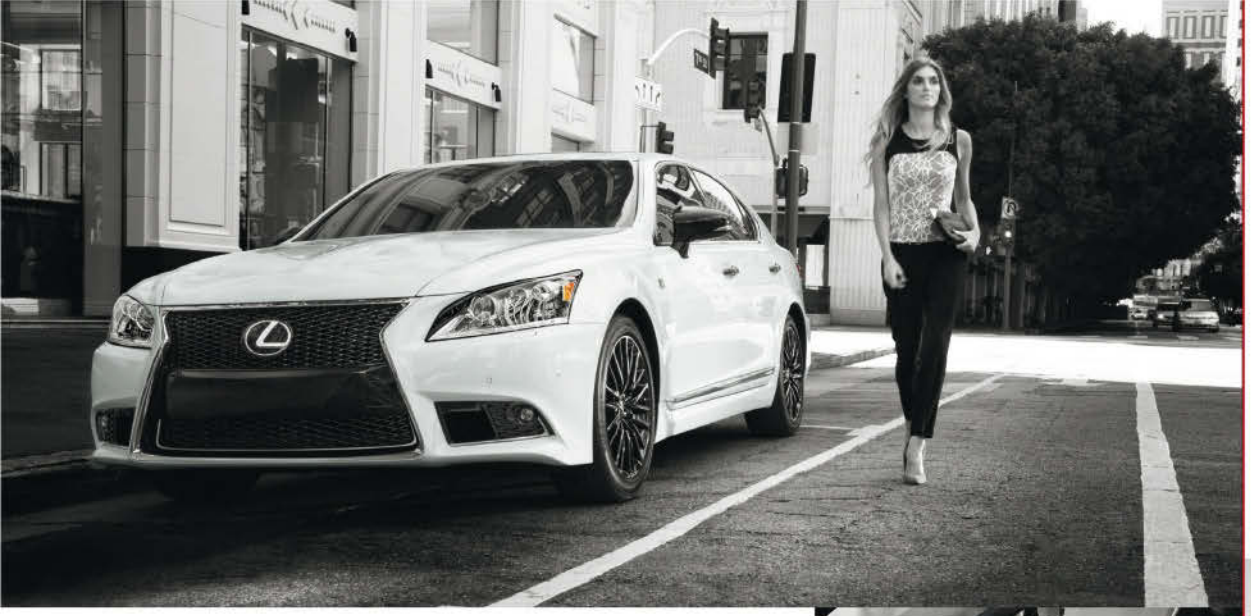
## MASTER'S TOUCH

Paul Cézanne called the Flemish Baroque virtuoso Peter Paul Rubens—he of the hefty nudes, haunting portraits, and high-octane hunt scenes—his favorite painter. Eugène Delacroix made a bolder proclamation: "Rubens was God." From January 24 to April 10 at London's Royal Academy of Arts, "Rubens and His Legacy: Van Dyck to Cézanne" examines the artist's Olympian status in a new light, placing dozens of his finest canvases and panels alongside four centuries' worth of works they've inspired, including pieces by contemporary talents who have caught the Rubens fever too. *royalacademy.org.uk* —MITCHELL OWENS



Rubens's *Tiger, Lion, and Leopard Hunt* (1616), at London's Royal Academy of Arts.

CLOCKWISE FROM TOP RIGHT: PATRIK ARGAST, COURTESY OF HEDGE; COURTESY OF MBA, RENNES; DIST. RMN-GRAND PALAIS/ADÉLAÏDE BEAUDOIN; COURTESY OF MARCIA PRENTICE (3)













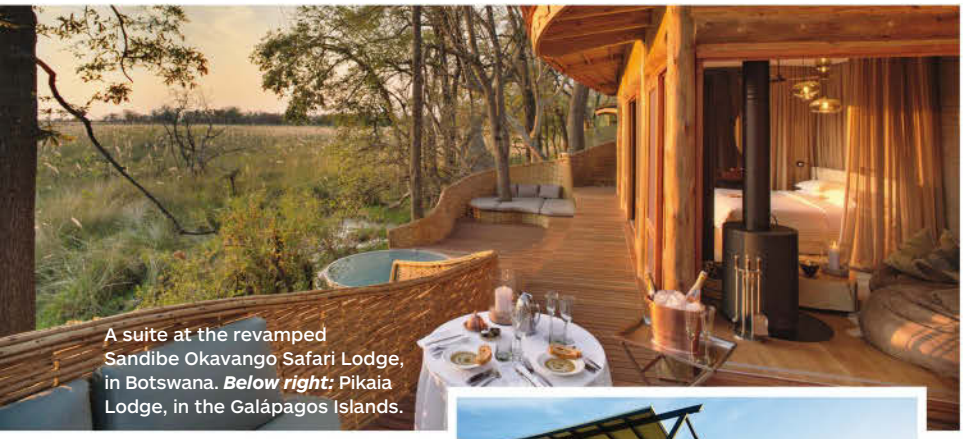
## EVERY DETAIL, A DECLARATION.

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A suite at the revamped Sandibe Okavango Safari Lodge, in Botswana. ***Below right:*** Pikaia Lodge, in the Galápagos Islands.



HOTELS

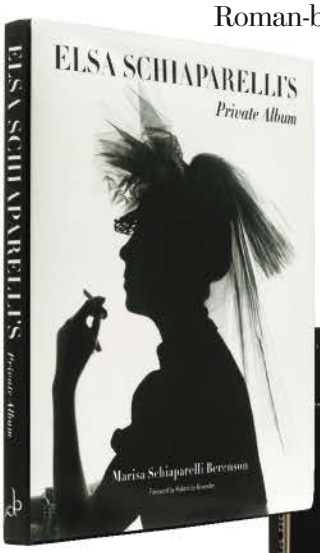
## Far Out

Two striking new resorts in remote destinations combine natural splendor and adventure with deluxe comforts. On the island of Santa Cruz in the Galápagos, the 14-room carbon-neutral **Pikaia Lodge** (rooms from $3,700 per person/three nights; pikaialodgegalapagos.com) abuts a giant-tortoise reserve. The steel, glass, and stone hotel offers a compelling alternative to the standard boat-bound tours of this Ecuadoran ecosystem. On the other side of the globe, in Botswana's Okavango Delta, AndBeyond has given its **Sandibe Okavango Safari Lodge** (rooms from $940 per person/night; andbeyond.com) an arresting overhaul. The main building has been reimagined as a swooping shingle-clad stunner, with 12 freestanding suites overlooking the Moremi Game Reserve. —A.B.

BOOKS

## IN HER FASHION

At the height of her career, in the 1930s, couturière Elsa Schiaparelli was the queen of Paris's posh Place Vendôme, her atelier boasting interiors by Jean-Michel Frank and windows by Salvador Dalí. How the Roman-born talent became part of the beau monde and the era's most avant-garde tastemaker is chronicled by her granddaughter, model and actress Marisa Schiaparelli Berenson, in *Elsa Schiaparelli's Private Album* (Double-Barrelled Books, $65). The designer's personal photographs, many published for the first time, complement Berenson's account of a radical, remarkable woman. —J.C.






***Right:*** An illustration by Drian from a new book on Elsa Schiaparelli.

# *AD* HEARS . . .

. . . that movie director **Baz Luhrmann** and production designer **Catherine Martin**—the husband-and-wife team behind ***The Great Gatsby*** and ***Moulin Rouge!***—have lent their atmospheric expertise to the **Residences at Faena Hotel Miami Beach,** devising 13 luxurious Art Deco–inspired penthouses that just went on the market . . . that design-book lovers should start making room on their shelves: **Emily Evans Eerdmans,** the author of acclaimed tomes on **Madeleine Castaing** and **Mario Buatta,** has signed with **Rizzoli** to produce a monograph about the late French decorating genius **Henri Samuel,** while writer and designer **David Netto** is penning a volume for the same publisher about another French interiors idol, **François Catroux** . . . that the **Cultural Landscape Foundation** has classified the **Frick Collection's** garden—an exquisite sanctuary created by **Russell Page** in 1977—as endangered, due to the New York museum's planned enlargement . . . that Irish-born interior designer **Clodagh,** a master of elemental environments rendered in soulfully sophisticated neutrals, is working on a chic resort in Portugal . . . that **Villa Trianon,** legendary decorator **Elsie de Wolfe's** house in Versailles, is soon to be restored as a tribute to her career, according to **Charlie Scheips,** author of the recent book *Elsie de Wolfe's Paris: Frivolity Before the Storm* (Abrams, $50).

FROM TOP: COURTESY OF ANDBEYOND; MANUAL TAMA; GORMAN STUDIOS (2)


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SHOPS

# TOMAS MAIER

## The fashion brand's first Manhattan boutique is, like the designer himself, the epitome of elegant restraint

As the longtime creative director of Bottega Veneta, Tomas Maier has garnered a reputation for a lean, refined aesthetic that lets quality workmanship speak for itself. That much is true not just of the fashion house's impeccably crafted apparel, accessories, and furnishings but also of the hundreds of boutiques whose design he has directly overseen—each one a study in sleek restraint. Naturally he has applied the same principles to his eponymous line, which is now in the midst of a bold expansion: With Tomas Maier outposts in Palm Beach, Florida, and East Hampton, New York, already under his belt, the designer recently unveiled an alluring flagship on Manhattan's Upper East Side.

"I like this part of Madison Avenue," Maier says of the store's location between 75th and 76th streets. "It has a very villagey feel." Set within a 19th-century townhouse, the two-story shop occupies the former digs of the esteemed Art Deco furniture gallery DeLorenzo. Maier preserved some of the space's hallmark details, among them the sculptural bronze grilles that distinguish the front door, staircase, and mezzanine railing, and added new wide-plank oak floors. To complement these touches while reducing the need for back-room storage, he also installed streamlined reclaimed-oak cabinetry and freestanding vitrines.

***Clockwise from top left:*** The new Tomas Maier flagship in New York. Displayed on one wall is a constellation of mirrors created with artist Christian Astuguevieille. Maier at the store. The mezzanine level features his signature women's and menswear.

"I wanted a space that felt very open and welcoming," says the designer, who devised the Manhattan store to have its own completely distinct look. The breezy, low-key vibe is in keeping with the beach-ready sensibility of the Tomas Maier brand—beloved for its bathing suits and fine knits. "This is about life's casual side, what you need on the weekends or at night," he explains of the shop's offerings, which also include limited-edition home goods created in collaboration with artists. "It's all high design, but it's very easygoing." *At 956 Madison Ave., New York, NY; tomasmaier.com* —IAN VOLNER



PHOTOGRAPHY BY DEAN KAUFMAN




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Artist Philip Taaffe with new paintings at his Manhattan studio. He is represented in New York by Luhring Augustine (luhringaugustine.com).

# DOUBLE VISION

Mixing darkness and delight, artist Philip Taaffe responds to a fast-changing world in a new series of lushly patterned large-scale paintings

At a time when many artists seem to be competing to make ever-larger works, it's hardly surprising that painter Philip Taaffe has just created some of the most expansive canvases of his decades-long career. But visiting him at his Manhattan studio, formerly part of a school, one does not feel stuck in today's bigger-is-better moment. Though the place is cavernous and light-filled, its gritty, old New York atmosphere feels a world away from the luxury towers rising nearby. There's no army of assistants, as Taaffe does virtually all his own painting—a quaint notion for many successful artists now. Even more old-fashioned, he doesn't communicate via e-mail or text. You've got to call his landline. "I'm very analog," he says. "But I'm going to change. It's inevitable."

In the new canvases—debuting January 16 at the capacious Brooklyn outpost of the Luhring Augustine gallery—his famous visual reverberations really echo and spread. (The biggest painting measures nine-by-20 feet.) Like much of his oeuvre, the richly layered creations volubly channel a mystical relationship with pattern, mixing exotic glyphs, motifs lifted from the history of architectural ornament, and a host of other symbols. There's darkness, however, running through these pieces—literally so in the case of the black splotches grounding some of them. This tenor stems, in part, from the bleakness Taaffe sees around the world, including in his immediate neighborhood: The upcoming show may be the last he produces in his studio, as he expects the building will be demolished to make way for yet another high-rise. "There are circumstances that are hanging on for dear life," he says, describing contemporary culture as well as the tension that exists between the patterns in his work.

Despite such undertones, the compositions are strikingly balanced, with a raft of bright, translucent colors that dominate foregrounds, giving the mesmerizing canvases a sense of revelry. To Taaffe, walking a careful tightrope is crucial. "I love delving into the past, but I am telling a brand-new story," he says. "I'm not trying to make some nostalgic thing—I'm trying to shape a future and give the world hope. We need to move forward."

—DAVID COLMAN



PHOTOGRAPHY BY FRÉDÉRIC LAGRANGE




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# THE INSIDE STORY

Once again Jenn-Air redefines appliance design—this time by turning a creative eye inward for its built-in refrigerators. The new Obsidian interior is dark, dramatic, and destined to change the style of refrigeration forever.



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# INSIDE THE DESIGN

**The new Jenn-Air Obsidian interior proves that the inside of a refrigerator can be—and should be—just as stylish and sophisticated as the outside.**

## POWERFUL PERFORMANCE MEETS DRAMATIC DESIGN

A stylish stray from traditional white, the Obsidian interior is charcoal-black, bold, and beautiful. Strategically placed LED lighting theatrically illuminates and dramatically displays ingredients. Jenn-Air remains a pioneer, pairing the elevated look of the interior with superior functionality. The built-in refrigerators blend seamlessly into any kitchen design and come with advance climate control to keep food fresh and looking great.



## SIGNATURE STYLE

Jenn-Air is known for a sophisticated style as are respected interior designers Oliver M Furth and Melinda Ritz. The designers were asked to bring their keen eye for design and provide a vision for decorating the refrigerator, using the Obsidian interior as a canvas.



The dark interior of the refrigerator is sophisticated and all at once fashionable. With its black and white and pops of color, Ritz's vignette is a sleek portrayal of the glamorous life.

**"I was inspired by cultural icons of the 60s, who led by their style and forward thinking.**

—MELINDA RITZ, DESIGNER



**"Its dark interior immediately conjured up the idea of a 17th-century Dutch still-life painting.**

—OLIVER M FURTH, DESIGNER

Using the background to juxtapose the casually arranged everyday items commonly associated with paintings from the 17th century, Furth made a bold statement for his styling of the Obsidian interior vignette.

jennair.com/obsidian

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## MEET THE STYLISTS



### OLIVER M FURTH

Native Los Angeleno and fourth-generation Californian, Oliver M Furth is a fixture in his city's design and cultural communities. Furth's designs have been noted to be grounded in classical traditions but approached with West Coast optimism. PHOTO BY STEPHEN BUSKEN



### MELINDA RITZ

Ritz is the principal of her own interior design firm and has earned seven Emmy® nominations and three Emmy awards for her set decoration of one of TV's most popular comedy series, *Will & Grace*.




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jennair.com/obsidian

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***Michael S. Smith's*** Southampton mirror for ***Mirror Image Home*** cuts a dynamic profile with its jagged antiqued-glass frame. The 32" x 39" piece costs $3,120. *mirrorimagehome.com*



Intricate bone inlays give an exotic air to this Indian-made chair (21" w. x 22" d. x 35.5" h.) from ***VW Home;*** $2,219. *vicentewolf.com*



***Calvin Klein Home's*** Thebes stool is a minimalist take on the traditional Egyptian perch. As shown, in brass with a brown leather seat, the 16.5" h. x 21" sq. piece sells for $1,500. *calvinklein.com*



Creamy leather drawer fronts complement the sleek bronze frame of this ***BDDW*** side table. The 24" w. x 18" d. x 19" h. design is $9,800 as pictured. Coordinating pieces are available. *bddw.com*



The crisp sculptural look of ***Franco Albini's*** Canapo lounge chair for ***Cassina*** invites contemplation as well as relaxation. Shown upholstered in Charlot fabric in red, the 64.25" l. x 24.5" w. x 28.25" h. piece starts at $6,005. *cassina.com*



Precise balance lends an illusion of weightlessness to the marble blocks of ***Hervé Van der Straeten's*** Kasimir console for ***Ralph Pucci International.*** The table measures 41" w. x 14.25" d. x 31.75" h.; to the trade. *ralphpucci.net*

CLOCKWISE FROM TOP LEFT: COURTESY OF MIRROR IMAGE HOME; GORMAN STUDIOS; COURTESY OF BDDW; COURTESY OF RALPH PUCCI INTERNATIONAL; COURTESY OF CASSINA; COURTESY OF CALVIN KLEIN



Graceful curves distinguish the Caresse sofa by ***Barry Goralnick*** for ***Edward Ferrell + Lewis Mittman.*** Measuring 94" l. x 50" d. x 35.75" h. and featuring brass legs, the customizable piece is shown with sand-color wool-sateen upholstery; to the trade. *ef-lm.com*



With its mosaic of hand-cut antiqued mirror, ***Bernhardt's*** Estelle side table (28" h. x 26.25" dia.) projects a soigné sparkle; $860. *bernhardt-.com*



***Larry Laslo's*** nine-drawer Revolution chest for ***Chaddock*** is crafted from alder wood and offered with multiple finishes and hardware options. As pictured, in the espresso finish with gold accents and brass hardware, the 47" w. x 20" d. x 39.5" h. piece costs $10,500. *chaddockhome.com*



These framed silk panels by ***Bungalow 5*** evoke the elegance of classic chinoiserie screens and wall coverings. Each measures 24.5" x 50"; $1,490 per pair. *bungalow5.com*



***Hermès's*** reissues of its archival Jean-Michel Frank designs—among them this settee in wrought iron and bridle leather—have a timeless élan. The bench measures 47.25" l. x 23.5" d. x 34.5" h.; $44,900. *hermes.com*

CLOCKWISE FROM TOP LEFT: COURTESY OF EDWARD FERRELL + LEWIS MITTMAN; COURTESY OF BERNHARDT; COURTESY OF CHADDOCK; COURTESY OF HERMÈS; COURTESY OF BUNGALOW 5

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## The new Porsche Cayenne S E-Hybrid

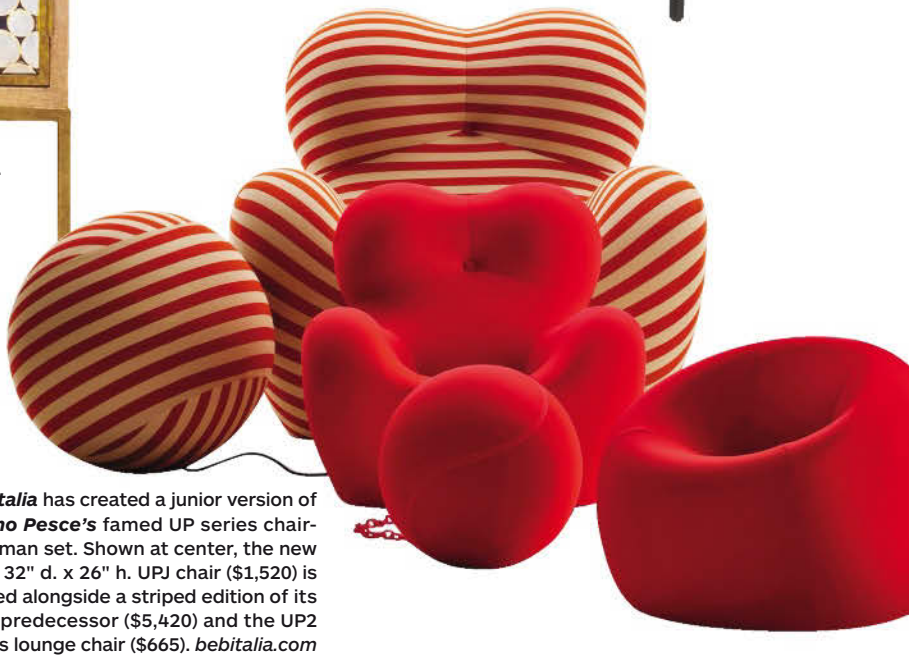
PORSCHE



Gilded detailing and opalescent capiz shells embellish the door fronts of ***Oly's*** Serena bedside table. Featuring a wood frame and metal legs, the 30" w. x 19.75" d. x 30" h. piece costs $2,475. *olystudio.com*



***Madeline Stuart's*** Linear nesting tables combine a lean silhouette with rugged surface effects. Shown in powder-coated iron with black marble tops, the trio (the largest table is 20" w. x 16" d. x 26" h.) also comes in brass; to the trade. *madelinestuart.com*



***B&B Italia*** has created a junior version of ***Gaetano Pesce's*** famed UP series chair-and-ottoman set. Shown at center, the new 28" w. x 32" d. x 26" h. UPJ chair ($1,520) is pictured alongside a striped edition of its UP5_6 predecessor ($5,420) and the UP2 children's lounge chair ($665). *bebitalia.com*



***Laura Kirar's*** Bie accent table for ***Baker*** marries ancient forms with opulent texture. The 17" h. x 17.5" dia. piece is shown finished in black lacquer and burnished gold leaf; $1,905 each. *bakerfurniture.com*



The Mia bed by ***Made Goods*** is clad in panels of luminescent antiqued mirror. The queen size is $5,600; sold through ***Bungalow Classic.*** *bungalowclassic.com*

CLOCKWISE FROM TOP LEFT: COURTESY OF OLY; GORMAN STUDIOS; COURTESY OF B&B ITALIA; COURTESY OF MADE GOODS; GORMAN STUDIOS



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A. Rudin's 2736 sofa; *arudin.com*

"A. Rudin's tufted sofa is superchic and has an amazing 1970s Trousdale Estates vibe." —JAMIE DRAKE

"I love the way a St. Thomas sofa looks and its practicality—the classic lines work in modern or traditional schemes. It's also the most comfortable sofa and can double as a guest bed. I still have one by De Angelis that was made for me 35 years ago." —DANIEL ROMUALDEZ

"Ralph Pucci is one of the only showrooms we ever take clients to because everything looks so good in his spaces; there is room to see all of those sculptural pieces from every angle." —RAFAEL DE CÁRDENAS



The Ralph Pucci International showroom in Miami.

"My favorite thing ever is Vladimir Kagan's Serpentine sofa. It always feels slightly unexpected in a room. The fact that he designed it so long ago and it feels just as fresh today is a real testament to his talent."
—MARTYN LAWRENCE BULLARD

"For dining tables, I prefer 72" round models. They're really versatile. You can easily seat 12 at a dinner party, but they also work nicely for six to eight."
—VICTORIA HAGAN

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***Canvas Home*** offers an array of enchanting glassware in ethereal tones. Pictured in green, from left, are the Izmir, Lulu, Eau Mineral, and Fat Glass designs, ranging from 2.75" to 5" tall; $7–$11.50 each. *canvashomestore.com*





A dreamy tableau embellishes ***Richard Ginori's*** Oriente Italiano porcelain. Shown, from top, are dinner plates in the colors porpora, citrino, azalea, and iris; $95 each, $120 with 24K-gold rim, all by special order from ***Barneys***. *barneys.com*









Hand-marbling creates the lyrical swirls on ***Christopher Spitzmiller's*** earthenware soup bowl ($80) and charger ($95), shown in delft-blue-and-white. *christopherspitzmiller.com*



Patinated brass handles give ***Nalata Nalata's*** Ihada silver-plate flatware a graceful antique look; $230 for a five-piece set. *nalatanalata.com*

PHOTOGRAPHY BY KANA OKADA

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***Bongenre*** riffs on classic porcelain motifs in its sturdy Dame Chinoise melamine collection; $295 for a 17-piece service for four. *bongenre.com*



The staccato pattern on ***Poc a Poc's*** Time porcelain was inspired by vintage clock mechanisms. Hand-painted in 24K gold (shown) or platinum, the pieces range from $120 to $225 each. *tableartonline.com*



Fashioned of spun brass with a gold-wash finish, ***Tom Dixon's*** streamlined Form tea set gleams with polished flair. Pictured are the teapot ($200), tea caddy ($85), jug ($140), and tray ($210); available through ***Garde.*** *gardeshop.com*



***Baccarat's*** Diamant line is an ode to the crystal company's distinctive diamond-cut designs. The 3.75"-tall tumbler and 5.5"-tall highball glass above cost $120 each. *baccarat.com*



***John Derian Co.'s*** latest collaboration with ***Astier de Villatte*** is a whimsical take on traditional transferware. Shown are the Blue Coral hand-glazed terra-cotta cup and saucer atop the dessert and dinner plates; $92–$154 each. *johnderian.com*



A table setting at Muriel Brandolini's Hamptons home.

"I prefer table settings that are colorful and multilayered, like my interiors." —MURIEL BRANDOLINI

"My flatware is a Queen Anne–style sterling-silver pattern called Williamsburg, by Kirk Stieff. My mother taught me to use my silver daily so it would tarnish less, and not to bother getting an everyday stainless-steel set."
—ALEXA HAMPTON





A bowl from the Kraak line by OKA; *okadirect.com*

"OKA's Kraak collection of china is an amazing find—the beauty of Ming- and Qing-period tableware in any quantity I ever need, in stock and ready to ship." —MICHAEL S. SMITH

"When I'm ordering new china for a client, I like to buy the Ming Dragon pattern by Meissen. The bold motif acts as a dramatic counterpoint to most interiors." —THOMAS JAYNE

"William Yeoward glassware has the spirit of antique glass, but if you break a piece, you can easily replace it." —ELISSA CULLMAN

"My favorite things to collect are bowls made of horn. I use them for all types of salts, sugars, and crumbled herbs. There's a garden store in downtown Manhattan called Saifee where I found a trove of them and went berserk. I bought so many I couldn't carry them all home." —BRIAN SAWYER

FROM TOP: BJÖRN WALLANDER; COURTESY OF OKA

Newly resurrected by ***D. Porthault,*** the timeless Fleurs des Champs cotton-print bed linens, shown in blue ($2,400 for a queen set), pair elegantly with the firm's contemporary Blue Scallop design ($2,050 for a queen set). *dporthaultparis.com*





***Abanja*** puts a modern spin on traditional Moroccan coverlets with its 71" x 90" Minza (left, $250) and 50" x 90" Kasba ($225) blankets; both are cotton blends. *abanja.com*

Winsome antique-inspired scrolls dance across ***Ann Gish's*** embroidered-linen Flourish pillow ($245) and throw ($730), pictured in white/blue. Additional colors and a sham ($335) are available. *anngish.com*



Luxurious Finnish mohair gives these ***Tomas Maier*** throws a decidedly decadent feel. They are offered in a range of colors, including (from top) mauve, gray, and purple; $1,150 each. *tomasmaier.com*



Time-honored Ottoman motifs are boldly adapted in ***Yastik by Rifat Özbek's*** cotton-silk pillows; $450–$835 each. *yastikbyrifatozbek.com*



STYLING BY MEGAN KRIEMAN FOR JUDY CASEY

PHOTOGRAPHY BY KANA OKADA


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A bedroom designed by Miles Redd with Hamburg House bedding.

**"Sometimes getting the right bed linens comes down to serendipity. I couldn't believe it when I found these ready-made Hamburg House sheets embroidered with a fern pattern that perfectly matched the botanical-print fabric I was using."**
**—MILES REDD**

"At the table, I like to use vintage hand-monogrammed damask napkins. I recently found some at Guinevere in London and Marston Luce Antiques in Washington, D.C." —SUZANNE RHEINSTEIN

**"Pratesi, Loro Piana, and Hermès throws are great gifts. They have a tactile quality that is just plain yummy." —BRIAN J. MCCARTHY**

"I find linen sheets to be too hot, and I don't like sateen because it's slippery, but cotton percale has a crisp, cool feel to it that is really wonderful. Julia B. makes incredible percale sheets that are very soft, and their hand-stitched custom embroidery is extraordinary." —BUNNY WILLIAMS

"Cuddledown has bedding down to a science. Their comforters and pillows are of an amazing quality and are available with very specific down fills. They make beautiful products that are surprisingly affordable." —LEE F. MINDEL



TOP: BJÖRN WALLANDER

Pratesi cashmere throws; *212-288-2315*



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***Vaughan's*** leanly luxurious Ashford floor lamp in faux shagreen with nickel accents was modeled after a vintage find. Shown in green, the light stands 65" tall with its linen shade; to the trade. *vaughandesigns.com*



The Perforated X brass light fixture by ***Carlos Rittner*** for ***Downtown*** exudes industrial chic. The small size (pictured) measures 18" across and costs $4,350. *downtown20.net*



***Aerin's*** Iveala 12.75"-h. sconce makes a refined statement in alabaster and antiqued brass; $630. *aerin.com*



The Montgomery banker's lamp by ***Ralph Lauren Home*** channels classic Art Deco. Crafted of silver-plated brass with a polished-nickel finish, the 14.25"-tall piece costs $1,050. *ralphlaurenhome.com*



***Félix Agostini's*** Cocotte lamp by ***Charles Paris*** features a bronze base in the form of an abstract hen. Pictured with a brass finish, the piece is 22.5" tall with a silk-taffeta shade; $17,805, from ***Donghia.*** *donghia.com*

CLOCKWISE FROM TOP RIGHT: COURTESY OF DOWNTOWN; KANA OKADA (2); COURTESY OF VAUGHAN; COURTESY OF AERIN



The Windsor Pagoda ceiling lantern from ***Two Worlds Arts*** radiates Far Eastern flair. Made of tole, it is 21" tall and is available in custom colors; to the trade. *twoworldsarts.com*



***Bottega Veneta's*** Intrecciato pendant fixture has a rich woven-leather exterior with a linen lining. Measuring 48" h. x 60" dia., it costs $11,400. *bottegaveneta.com*



***Gilles Caffier's*** Radius lamp boasts a shapely architectural base in textured leather. The light is 33.5" tall with a cotton shade; $2,145. *gillescaffier.com*

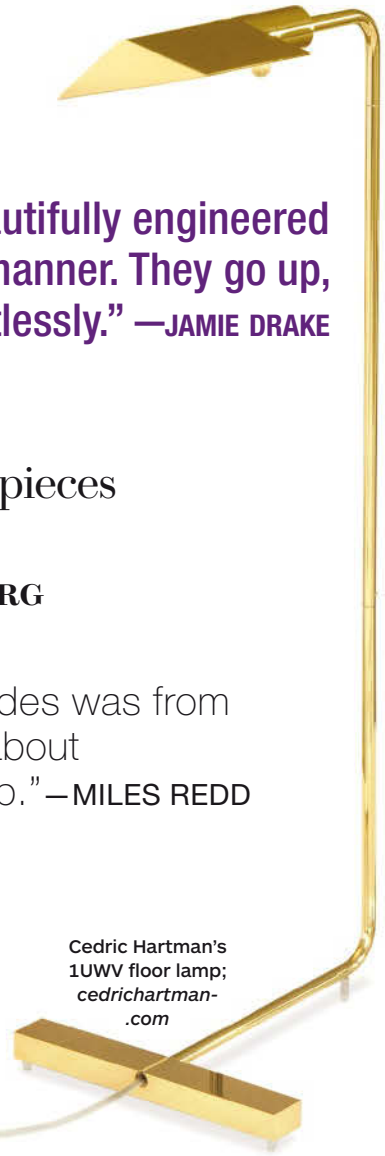


The IC Lights brass table lamp by ***Michael Anastassiades*** for ***Flos*** performs a graceful balancing act. Standing 21" tall, with an 8"-dia. glass globe, the piece costs $625. Sconce and floor versions are also available. *flos.com*



Measuring 40" h. x 30" dia., the Contessa brass chandelier from the ***Tony Duquette*** collection by ***Remains Lighting*** has a fanciful presence; $12,985. *remains.com*

CLOCKWISE FROM TOP LEFT: KANA OKADA; COURTESY OF BOTTEGA VENETA; GORMAN STUDIOS; COURTESY OF REMAINS LIGHTING; KANA OKADA



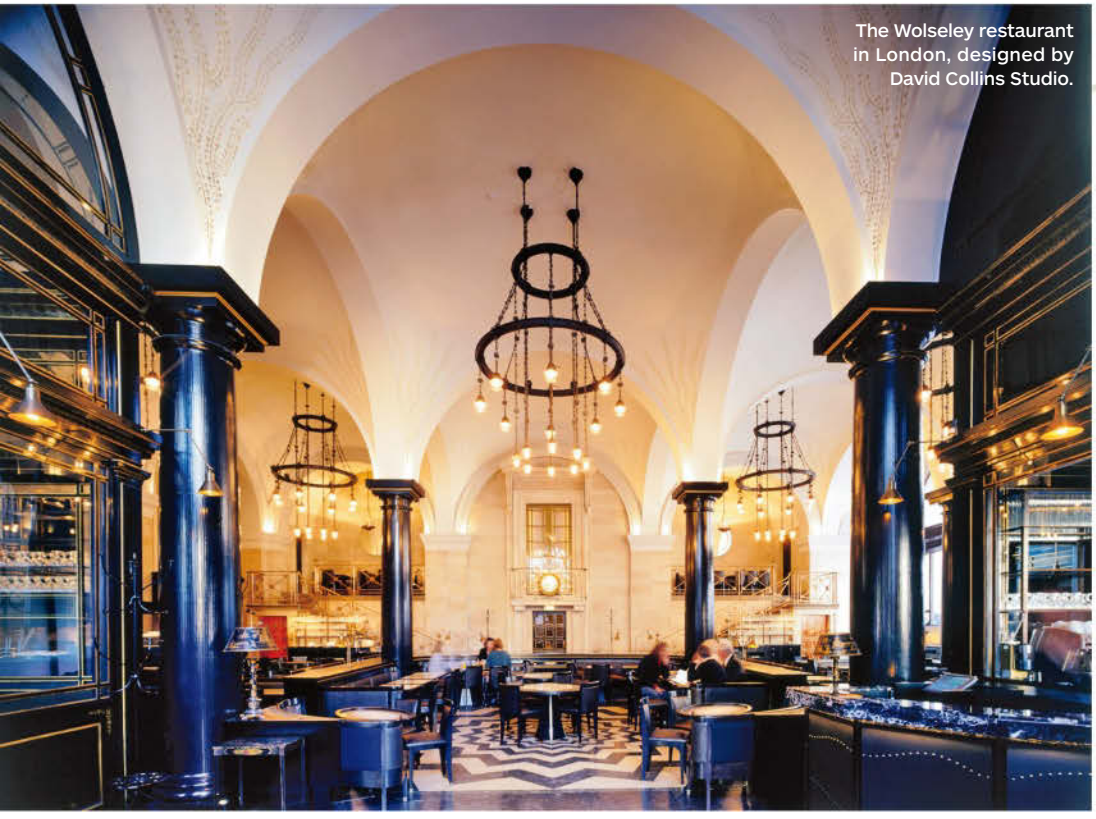
Cedric Hartman's 1UWV floor lamp; *cedrichartman-.com*

"Cedric Hartman floor lamps are beautifully engineered and detailed in such a delicate and quiet manner. They go up, down, and swivel smoothly and effortlessly." —JAMIE DRAKE

"Max Ingrand's midcentury lighting designs for FontanaArte were exceptional. We typically find his pieces at Bernd Goeckler Antiques in New York and at Galerie Jacques Lacoste in Paris." —ALAN WANZENBERG

"Everything I ever learned about lighting and lampshades was from Vincent Fourcade. His idea was that a room should have about 40 sources of light, each with a five-watt bulb."—MILES REDD

"I prefer to use chandeliers that are slightly too large for small spaces—or just the opposite." —RAFAEL DE CÁRDENAS



The Wolseley restaurant in London, designed by David Collins Studio.

"At David Collins Studio, interiors very often start with the lighting. Inevitably it proves to be the most difficult element to get right, but the drama created by a unique chandelier really is not to be compromised."
—SIMON RAWLINGS

FROM TOP: COURTESY OF CEDRIC HARTMAN; COURTESY OF REX RESTAURANT ASSOC.




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Bold hues reinvigorate traditional designs in ***Hill Brown's*** Bogart linen-cotton (top) and Kavanaugh viscose; to the trade from ***Clarence House.*** *hillbrown.com*



***Brunschwig & Fils*** gives a fresh look to three of its classic patterns with these new wallpapers: Wood in river and leaf colors, Le Zebre in red, and Spatterware in aqua; to the trade. *brunschwig.com*



***Manuel Canovas's*** Jardin du Luxembourg cotton print, shown in rose and brume, was inspired by an 18th-century toile de Jouy; to the trade from ***Cowtan & Tout.*** *cowtan.com*



Shamina silk from ***Loro Piana Interiors'*** Maharaja line dazzles in a selection of jewel tones, among them (from top) peridoto, acquamarina, zaffiro, and corniola; to the trade. *loropiana.com*



Adapted from an 1805 block print, ***Iksel's*** Bagatelle wallpaper recalls classic French gardens. Grayscale and sepia versions are also available; from $17 per sq. ft. *iksel.com*

BOTTOM: COURTESY OF IKSEL



PHOTOGRAPHY BY KANA OKADA


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Pommes de Pin linen-cotton by ***Le Manach*** charms with a delightful pinecone motif; to the trade from ***Pierre Frey.*** *lemanach.fr*



***Suzanne Kasler's*** trims for ***Lee Jofa*** add graphic accents. From top are the Rennes Jute in black and Madeleine Tape cotton-viscose in dusk/ivory and orange/beige; to the trade. *leejofa.com*



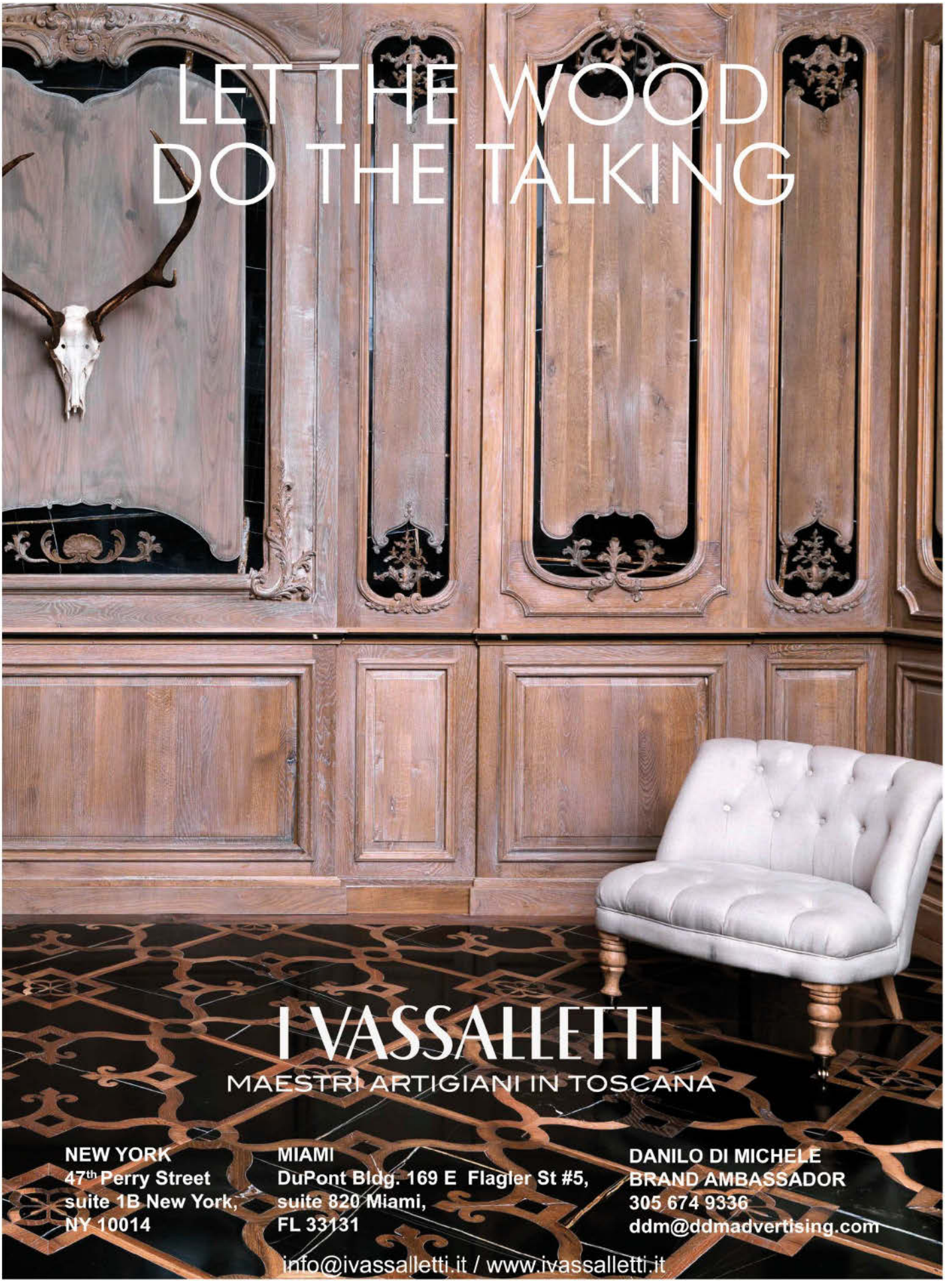
A 19th-century tapestry sparked ***Cowtan & Tout's*** Richmond linen, shown here in green-blue and antique; to the trade. *cowtan.com*



***Christopher Farr Cloth's*** Meander linen, pictured in indigo, green, and hot pink, is based on an archival design by the textile artist ***Anni Albers;*** to the trade. *christopherfarrcloth.com*



***Schumacher's*** Citrus Garden linen revives a pattern ***Josef Frank*** created for the company in 1947. Shown in the colorway primary, it also comes in pool; to the trade. *fschumacher.com*


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A Gracie wallpaper lines a dining room by Penny Drue Baird.

**"Gracie wallpaper might look traditional, but it can be extremely versatile. I mix it with modern furniture and design elements to give an elegant old-world feeling to a contemporary setting."**

**—PENNY DRUE BAIRD**

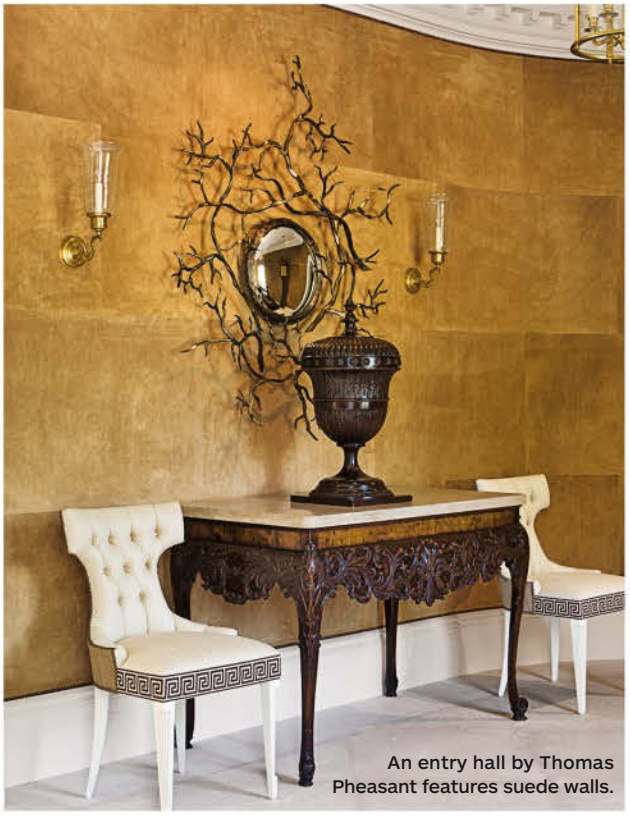
"We use Elizabeth Dow wall coverings a lot. One of our favorites is a burlap cloth called Traveler Amsterdam, which adds wonderful texture." —JESSE CARRIER AND MARA MILLER

**"I use Edelman Leather's suede hides cut into blocks as an unexpected wall texture in classical rooms. It helps relax a formal atmosphere."**

**—THOMAS PHEASANT**

"The French company Prelle makes the most gorgeous, luminous silk velvets on the planet. Just know that they're still woven on narrow looms in Lyon, so they're half the standard width." —WILLIAM T. GEORGIS

"Cotton velvet is the unsung hero of fabric—not very exciting but extraordinarily practical. It's luxurious, available in every color imaginable, and it gets even more beautiful with time."—MARKHAM ROBERTS



An entry hall by Thomas Pheasant features suede walls.

FROM TOP: SIMON UPTON; GORDON BEALL



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***Feizy Rugs'*** wool-and-viscose Baxter collection features intricate Indian ornamentation rendered with watercolor-like delicacy. The 5' x 8' size costs $699. *feizy.com*



Traditional Turkish motifs look strikingly modern in the silk-and-wool Ottoman Shield carpet from ***Classic Rug Collection;*** $140 per sq. ft. *classicrug-.com*





Pulsating patterns mark fashion designer ***Jonathan Saunders's*** line for ***the Rug Company.*** Shown, from left, are the Hutton and Harrington wool runners; $108 per sq. ft. *therugcompany.com*

CLOCKWISE FROM TOP LEFT: COURTESY OF FEIZY RUGS; COURTESY OF THE RUG COMPANY (2); COURTESY OF RH; COURTESY OF CLASSIC RUG COLLECTION



Part of a collection of unique rugs curated by ***Ben Soleimani*** for ***RH,*** this vintage 5.5' x 9.25' hand-spun-wool carpet was given new life thanks to a wash of rich pigment; $4,895. *rh.com*

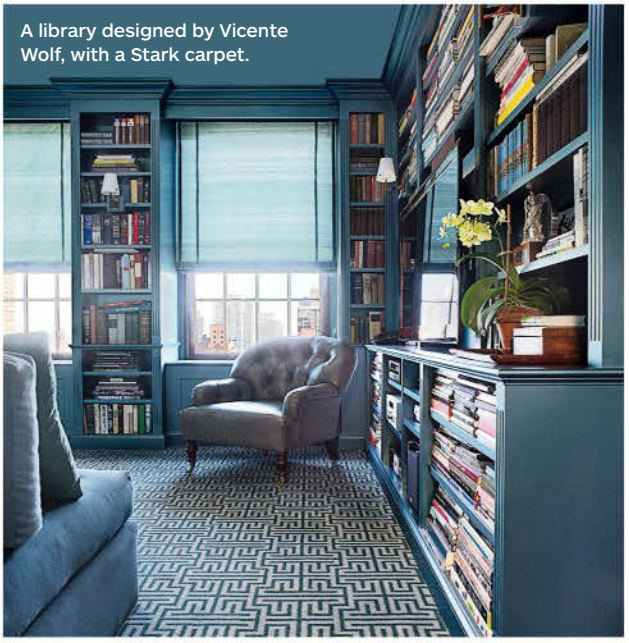


Happy Trails rug by Perennials; *perennialsfabrics.com*

**"Perennials makes the most durable floor coverings in really versatile patterns. Their handsome striped rugs enrich the character of almost any room and are exceptionally chic on a sunporch or in a greenhouse."**
**—MARIETTE HIMES GOMEZ**

"Densely patterned sisals are good for wear and tear if you don't mind their roughness, which I don't. Apple matting, also called Irish matting, is the current winner of my straw-carpet sweepstakes."
—ALEXA HAMPTON

**"A geometric carpet is a great way to bring pattern to a room with solid upholstery. If you have a small space, try combining lacquered walls and a carpet with two pile heights to give the room depth and make it seem larger." —VICENTE WOLF**



A library designed by Vicente Wolf, with a Stark carpet.

"We begin every room with the rug. It's one of the first things we select because it's the soul of the space. We often work with Carini Lang, Doris Leslie Blau, and Mansour." —VICTORIA HAGAN

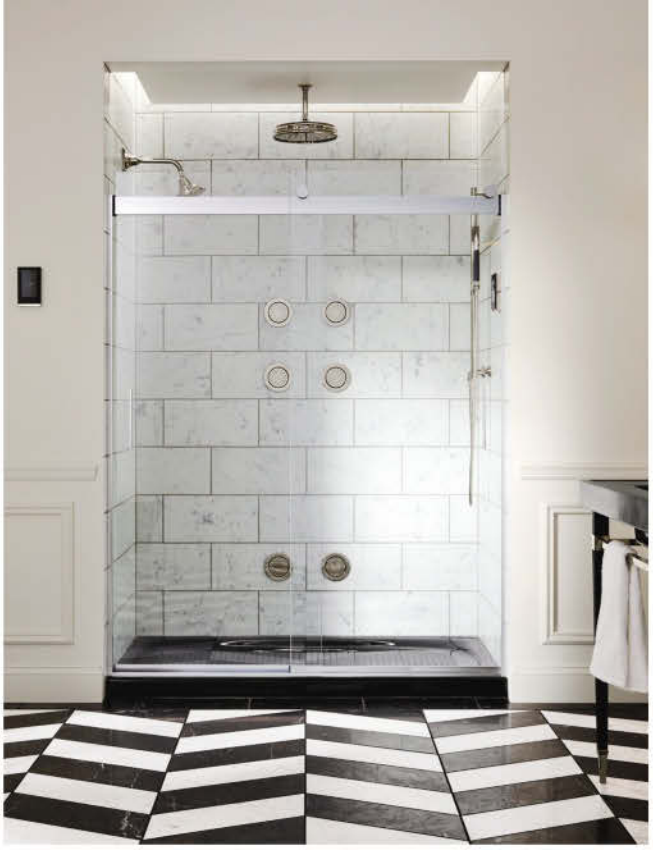
"We like Bolon rugs for beach houses and heavy-traffic areas. They come in many colors and can be bound for a polished look. And Bolon has a carpet that from a distance looks like a sisal, but it's actually plastic." —THAD HAYES

FROM TOP: COURTESY OF PERENNIALS; PIETER ESTERSOHN



***Antigua Del Mar Tile's*** Gótico Manises collection of azulejos can go classic or contemporary. Ranging from 2" to 8" square, the ceramic tiles are handcrafted in Spain by ***La Cerámica Valenciana;*** to the trade. *antiguadelmartile.com*

With the DTV+ digital shower system by ***Kohler,*** a touch screen controls spalike water features, state-of-the-art lighting, and Bluetooth-enabled audio; from $3,996. *kohler.com*





***March,*** in collaboration with ***Union Studio,*** has reconceived the kitchen island. This oak-and-steel open unit measures 121" l. x 42" w. x 36" h. and costs $13,800; additional designs and materials are offered. *marchsf.com*



The new Flute collection by ***Roger Thomas*** for ***Rocky Mountain Hardware*** takes its name from the ridged detailing on the hand-cast bronze knobs, handles, and pulls; from $82 each. *rockymountainhardware.com*




Add character to any room with ***Ralph Lauren Paint's*** Faux Technique line of bases and glazes (from $14 per quart). Pictured are Indigo Denim treatments. *ralphlaurenpaint.com*

Available in late January, ***Viking's*** Tuscany range, built in partnership with Italy's ***Giga Grandi Cucine,*** comes in two sizes, 36" w. and 48" w. (pictured), with multiple configurations. Shown in dark blue, the stove is also sold in antique white, stainless steel, and graphite-black; from $14,000. *vikingrange.com*



CLOCKWISE FROM TOP RIGHT: COURTESY OF KOHLER; KANA OKADA; COURTESY OF VIKING; KANA OKADA; COURTESY OF MARCH; KANA OKADA



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A Wolf 60"-w. dual-fuel range; *subzero-wolf.com*

**"Martha Stewart recommended that a client of ours—one of her close friends—install a Wolf range in her new kitchen. Now we almost always use them when working with serious cooks."**
**—DAVID MANN**

"For projects that are a little more rustic, Exquisite Surfaces has a great line of wide-plank oak that is cut and treated to look like antique French flooring." —MARC APPLETON

"Forbes & Lomax light switches, made in England and now available in the U.S., are beautiful and exceptionally intuitive."
—STEVEN HARRIS

**"P. E. Guerin, in Greenwich Village, is the quintessential artisan foundry. Creating extraordinary hardware and fittings is a highlight of my job, and I often start my projects with a door handle, as I find that the tactile elements in a home are the most memorable." —WILLIAM SOFIELD**

"I use Benjamin Moore's China White, or sometimes a custom color we developed with the firm many years ago that we call Getty White." —RICHARD MEIER



P. E. Guerin tub fittings grace a bathroom by William Sofield.

"I love La Cornue ranges. It's like buying a Bentley but cheaper." —ROBIN STANDEFER

FROM TOP: COURTESY OF SUB-ZERO AND WOLF; SCOTT FRANCES

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# *AD*'S 2015 ONES TO WATCH

Ambitious, creative, and deeply talented, these fast-rising design dynamos are well on their way to becoming tomorrow's top tastemakers

## CHAMPEAU & WILDE

Trained under master aesthete Tino Zervudachi, designers Kelli Wilde and Laurent Champeau can navigate old-world mise-en-scènes with the greatest of ease. Yet the couple's three-year-old Paris atelier, Champeau & Wilde—where, the Seattle-born Wilde explains, "he's architecture and space distribution, and I'm soft furnishings and ambience"—turns out enthralling, provocatively textured interiors that are elegantly calibrated for contemporary living. Notes the Anglo-French Champeau, "Everything is loose and relaxed in a user-friendly way that's very American." There's a playfulness, too, which can be seen in the flourishing firm's impressive slate of current projects, from the Bay Area to Zurich. Whatever the team conjures, Champeau says, they carry Zervudachi's most important imperative with them: "Create rooms where you want to put on some music and curl up with a glass of wine." *champeau-wilde.com*

—MITCHELL OWENS

Laurent Champeau and Kelli Wilde in a Paris apartment decorated by their thriving young design firm.



PORTRAIT BY PASCAL CHEVALLIER

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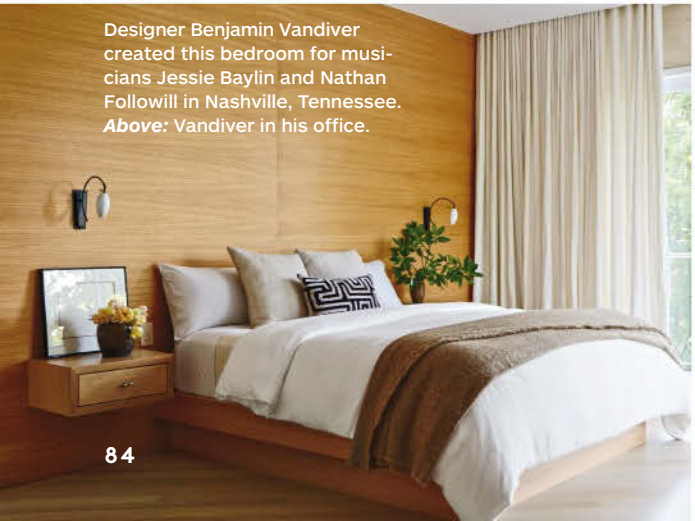
# ONES TO WATCH

## BENJAMIN VANDIVER

Since launching his firm, Benjamin Vandiver Interiors + Lifestyle, in 2012, this Nashville, Tennessee, decorator has been winning fans with a style that smartly pivots between modern and traditional. "Things snowballed quickly," says Vandiver, who grew up in Kentucky and is largely self-taught. He got his big break after meeting singer-songwriter Jessie Baylin, who hired him to transform the Nashville house she shared with her husband, Nathan Followill, the drummer for the band Kings of Leon. Vandiver added 7,000 square feet to the midcentury dwelling and enriched its interiors with wood paneling, bold wall coverings, and a compelling array of sculptural furnishings. The project became his calling card, helping him snag other high-profile local clients, such as actresses Connie Britton and Hayden Panettiere. "This city is truly a small town," says Vandiver, noting that design legend Albert Hadley (a personal hero) also got his start there. "People really want to see you succeed." But make no mistake: With projects under way in New York, Los Angeles, and Mexico, Vandiver is more than just a Nashville sensation. *benjaminvandiver.com*

—SAMUEL COCHRAN





Designer Benjamin Vandiver created this bedroom for musicians Jessie Baylin and Nathan Followill in Nashville, Tennessee. ***Above:*** Vandiver in his office.



## HERNANDEZ GREENE

Rooms conceived by Katrina Hernandez and Joshua Greene are noted for their warm, masterful mix of patterned fabrics and textured wall coverings. Little wonder: The New York City–based partners both got their start in fashion, and each spent time at Ralph Lauren—she focused on fabrics, he on store design—before they led the interiors division of the AD100 firm Sawyer|Berson. (Greene also worked for AD100 decorator Michael S. Smith.) "We love using different textiles," Greene says. "But we do it in a way that's clean and refined." A serene bedroom they devised for Manhattan clients features a nubby woven-hemp wall covering, velvet and tweed upholstery, and cashmere-and-wool flannel curtains, all in soothing grays. "There's a layering, but also orderliness," Greene says. The duo's flair for charismatic combinations extends to furnishings—for instance, a vintage tufted sofa grouped with Chinese altar tables and sculptural bronze lamps by French designer Alexandre Logé. Since founding Hernandez Greene a year ago, they've landed projects on both coasts while demonstrating considerable stylistic range. But even as they explore new influences, Hernandez says their sumptuously tailored approach is here to stay, remarking, "Our fashion background will always be key." *hernandezgreene.com*

—TIM McKEOUGH



***Top:*** A sitting area in a Hamptons home outfitted by Joshua Greene and Katrina Hernandez (above) reflects the duo's winning ways with pattern and texture.

CLOCKWISE FROM TOP: VICTOR HARSHBARGER; DANIEL SEUNG LEE; REID ROLLS; ANDREA BEHRENDS

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# ONES TO WATCH

## ASH NYC

Equal parts design firm, real-estate developer, and lifestyle think tank, this Brooklyn-based practice has a gift for revamping historic, often industrial spaces into seductive, of-the-moment environments. "We're inspired by Belgian design and architecture—places that are austere without being clinical," says Ari S. Heckman, who heads Ash NYC with Will Cooper and Jonathan Minkoff. The studio's signature style, marked by a cool simplicity and unexpected combinations of pedigreed objects, has been applied to offices and showrooms as well as residences. And last year Ash NYC added hotelier to its profile with the opening of the Dean, an acclaimed 52-room boutique property in Providence, Rhode Island, that is a catalyst for a new wave of urban revitalization there. "We didn't quite know what we should have known, so we did things the way we wanted," Heckman says. That enterprising attitude is what propels the firm, which is developing hotel projects in New Orleans and Detroit, a residential conversion of a Brooklyn factory, and a debut furniture collection. *ashnyc.com* —ALYSSA BIRD





A bath at the Dean, a buzzy Providence, Rhode Island, hotel by Ash NYC. ***Left:*** The firm's principals (from left), Jonathan Minkoff, Will Cooper, and Ari S. Heckman.



***Above:*** Devised by Catherine Kwong (right), this San Francisco sitting room features a welcoming, gracefully composed mix of vintage and contemporary pieces.



## CATHERINE KWONG

Prior to founding her San Francisco studio, Catherine Kwong Design, three years ago, this rising talent was able to learn the business and refine her sensibility at the firms of interiors guru Paul Vincent Wiseman and AD100 decorator William Sofield. She also did a stint at Ralph Lauren conceiving retail settings. "I've had the privilege of working for some of the best designers in America," Kwong says, adding that among her most indelible takeaways was "a deep respect for materials and craftsmanship"—something that's consistently reflected in her expanding portfolio of residential and hospitality projects. Kwong's keen interest in modern architecture informs her inviting yet disciplined interiors, where the subtlest nuances sing. "Every detail is examined, every gesture intentional," she says. Her spaces are a sophisticated mélange of graphic patterns, sculptural furnishings (often offbeat vintage finds), eye-catching contemporary art, and glamorous touches such as dressmaker window treatments. The overriding vibe is always one of effortless élan. "Our clients want rooms that are elegant but with a bit of an edge," Kwong says. "And that gives us an incredible opportunity for creativity." *catherinekwong.com* —JEN RENZI

FROM TOP: CHRISTIAN HARDER; ADRIAN MESKO; BESS FRIDAY (2)




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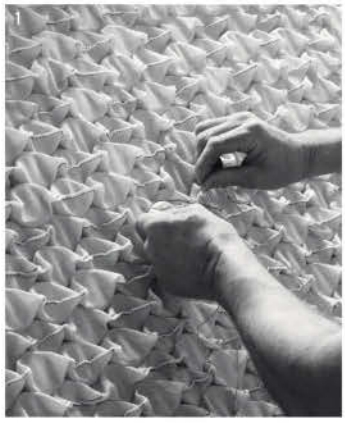
[1] Hand-nested pocket coils made from pure vanadium steel.

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[1] New Modular 3000 Series Integrated 24" Freezer.

[2] New Modular 3000 Series Integrated 24" Independent Dual-Zone Wine Captain® Model.

[3] Modular 3000 Series Integrated 36" Solid Door Refrigerator.

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[1] Toby Sunset, Gaucho Mocha, and Sonoma Hazelnut leathers combine for a Wild West motif.

[2] The Soul wing chair features Glamour Steel leather in a heavy-metal-slate color.

[3] The Painters chair with three different leathers: Prism Ruby elicits a faux-quilted effect, hair-on-hide Maurice Ruby, and distressed Pecos Garnet.

[4] Choice leathers from around the world receive a variety of treatments and applications for a distinct look.

1



2



3



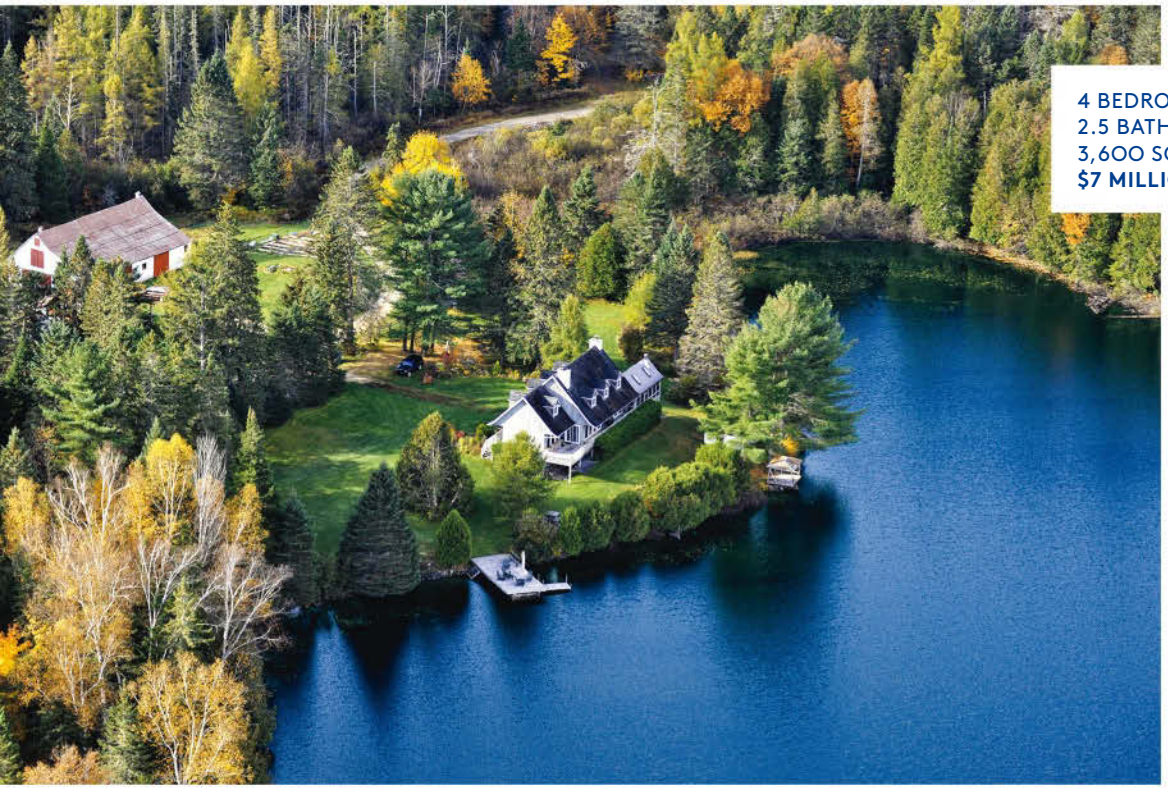
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# ON THE MARKET

*AD* editors select extraordinary homes for sale around the world WRITTEN BY ASAD SYRKETT



## Rivière-Rouge, Quebec

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***PEDIGREE:*** Owned by one family since the late 19th century, this country compound encompasses more than 1,200 acres, including some three miles of frontage on Marie Louise Lake. Presiding over the estate (a two-hour drive northwest of Montreal) is a 1987 French Colonial–style residence. It is complemented by several outbuildings, among them a circa-1895 farmhouse and two bungalows.
***PROPERTY VALUES:*** The land also has a pond and a syrup-producing maple grove.
***TALKING POINT:*** Lovers of outdoor sports will delight in the seemingly endless trails for hiking and cross-country skiing.
***CONTACT:*** Sotheby's International Realty Quebec, 819-681-7557

FROM TOP: COURTESY OF SOTHEBY'S INTERNATIONAL REALTY QUEBEC; JESSICA KLEWICKI GLYNN (2); ERIC HANSON/CROSBY DOE ASSOC.

## Willoughby Hills, Ohio

***PEDIGREE:*** In 1955 Frank Lloyd Wright created this modernist marvel outside Cleveland. Dubbed the Louis Penfield House after its original owner, the structure is one of Wright's famed Usonian homes—low-cost dwellings initially devised as an answer to Depression-era budgets. The house is currently used for short-term vacation rentals.
***PROPERTY VALUES:*** An additional cottage and two guest apartments occupy the 18.5-acre wooded parcel.
***TALKING POINT:*** Buyers can purchase an adjacent 11-acre plot, for which Wright designed an unrealized house.
***CONTACT:*** Architecture for Sale, 310-275-2222

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## Vero Beach, Florida

***PEDIGREE:*** Inspired by the breezy allure of Anglo-Caribbean architecture, AD100 talent Hugh Newell Jacobsen crafted this handsome 1996 residence on the private barrier-island community of Windsor.
***PROPERTY VALUES:*** Just under an acre, the grounds include a hot tub and infinity pool with views of a neighboring golf course.
***TALKING POINT:*** With its verdant network of parks and public spaces, Windsor (master-planned by architects Andrés Duany and Elizabeth Plater-Zyberk) is a triumph of the New Urbanism movement.
***CONTACT:*** Windsor Properties, 800-233-7656

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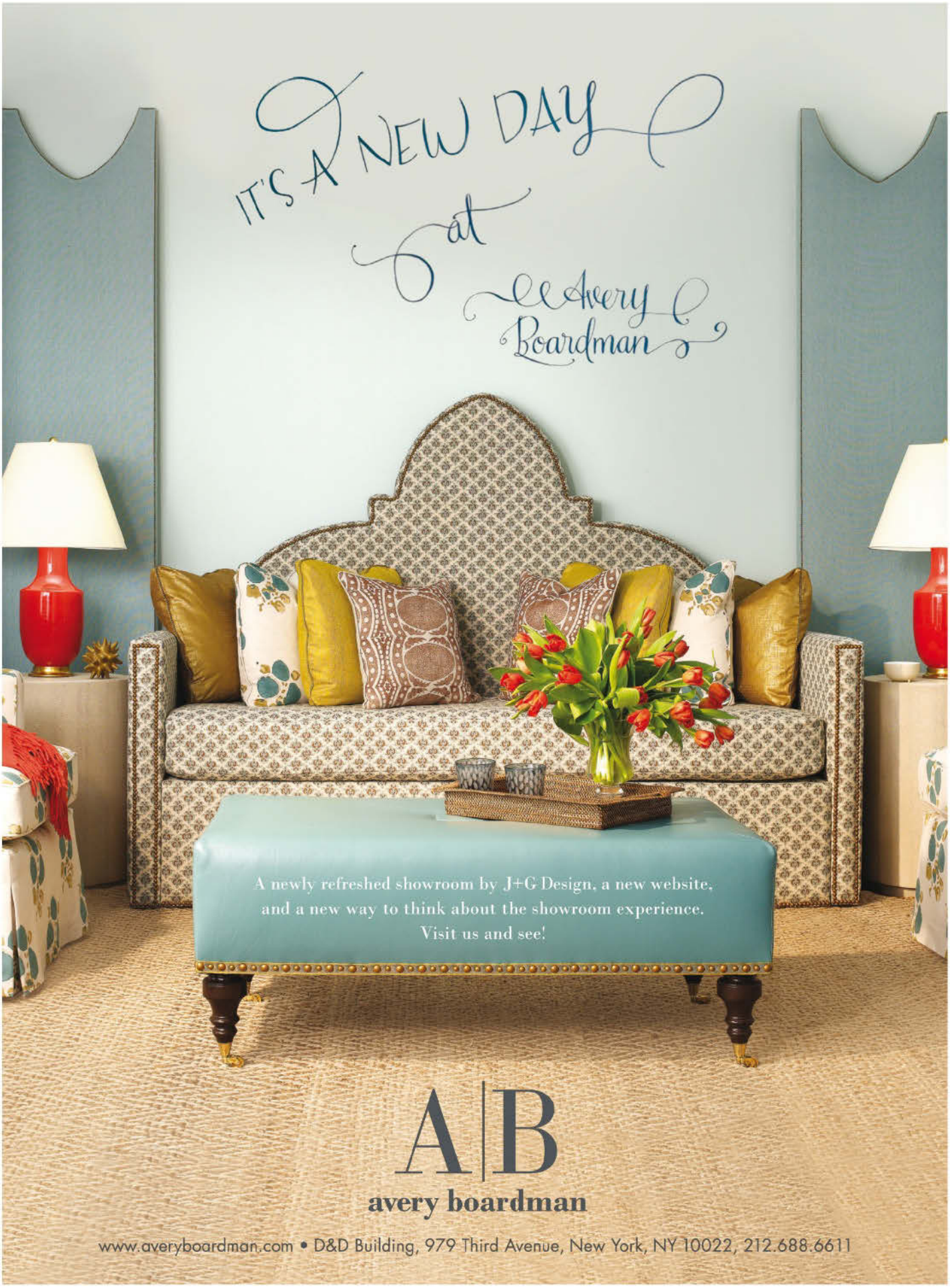

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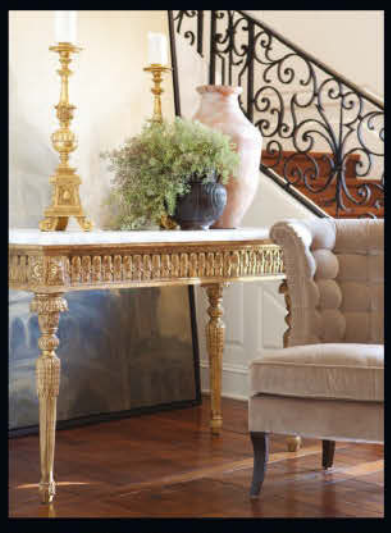












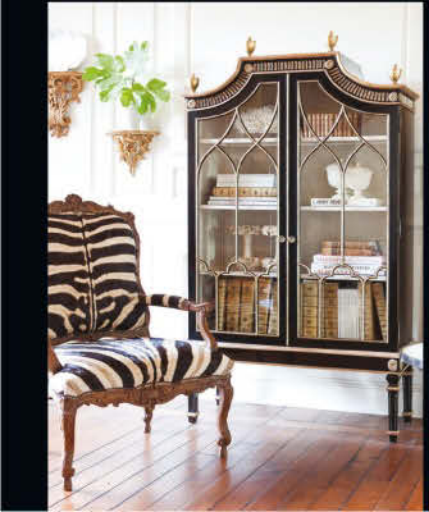
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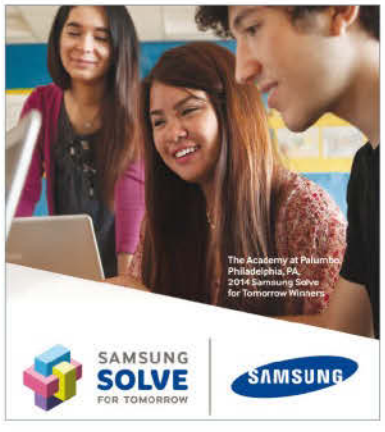



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In late September *Architectural Digest* and **Liebherr** hosted an evening event to benefit God's Love We Deliver at the Savant Experience Center in New York City. In addition to celebrating Liebherr's innovative line of refrigeration, design-world luminaries were treated to libations created specially for the night by renowned mixologist Xavier Herit of the New York City bar Wallflower.

From left: Liebherr's Josef Steigmiller and Tammilyn Leyser with *Architectural Digest*, VP & Publisher, Giulio Capua

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IMAGE: **Harrison Mortise with Norwich Knob** in Oil Rubbed Bronze | **Manhattan Mortise with Merrimack Lever** in Satin Nickel

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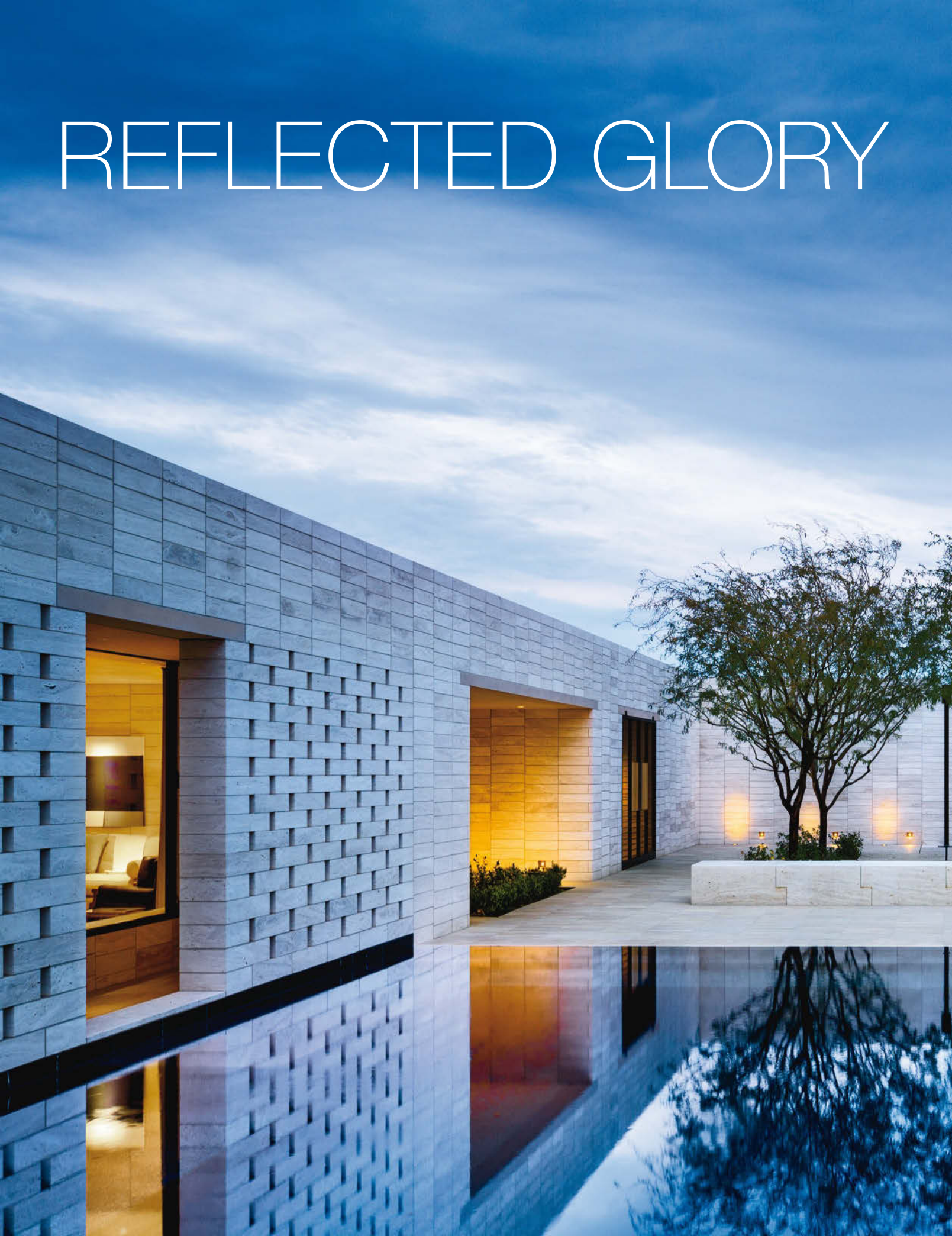


Line dancing: Sunlight rakes a limestone corridor inside an Arizona residence.

# JANUARY

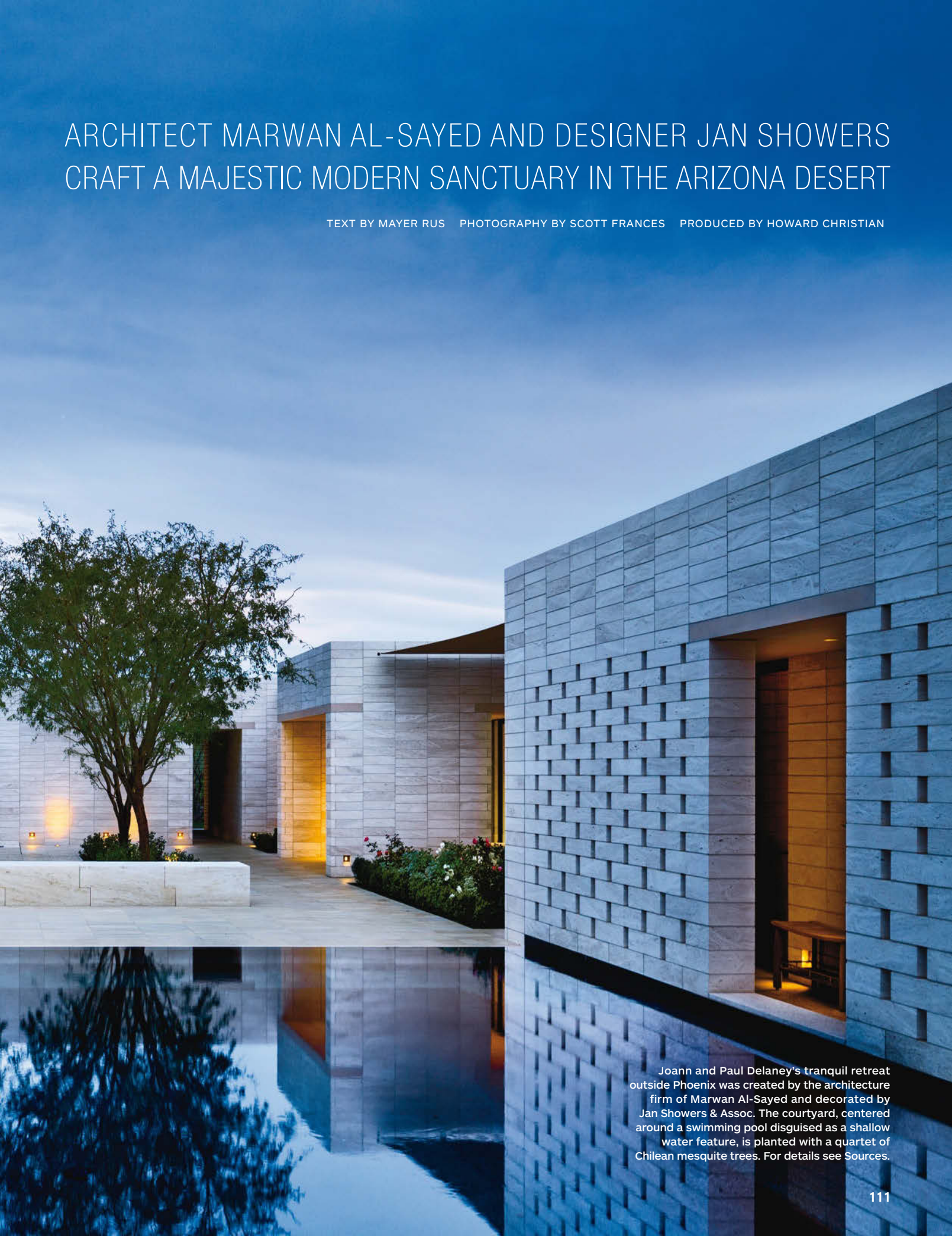
SCOTT FRANCES

# REFLECTED GLORY



# ARCHITECT MARWAN AL-SAYED AND DESIGNER JAN SHOWERS CRAFT A MAJESTIC MODERN SANCTUARY IN THE ARIZONA DESERT

TEXT BY MAYER RUS PHOTOGRAPHY BY SCOTT FRANCES PRODUCED BY HOWARD CHRISTIAN



Joann and Paul Delaney's tranquil retreat outside Phoenix was created by the architecture firm of Marwan Al-Sayed and decorated by Jan Showers & Assoc. The courtyard, centered around a swimming pool disguised as a shallow water feature, is planted with a quartet of Chilean mesquite trees. For details see Sources.



The Delaneys with their Cavalier King Charles spaniel, Gigi, beside a sculpture by John Mason.





The front façade, like most of the house's walls, is composed of limestone blocks. ***Opposite, bottom:*** A Venini chandelier hangs above a Sergio Rodrigues table in the gallery, where a kaleidoscopic painting by Terry Winters (left) is displayed opposite a Lee Ufan canvas.



Not very often does one hear a contemporary architect allude to the mortuary temple of the Egyptian pharaoh Hatshepsut when describing the inspiration for a new house. Ditto the rather obscure Majorcan cliff-top villa Can Lis, designed by Sydney Opera House mastermind Jørn Utzon. But in the context of the extraordinary Arizona residence that architect Marwan Al-Sayed and decorator Jan Showers created for Joann and Paul Delaney, these seemingly arcane reference points actually make perfect sense. In addition to its similar setting (sunbaked rocky landscape), building material (stone), and overall form (rectilinear), the retreat shares another, less tangible quality with those unexpected antecedents—timeless, otherworldly serenity.

"I remember Paul telling me that he wanted the house to last a thousand years," says Al-Sayed, a recent Phoenix-to–Los Angeles transplant who was part of the design triumvirate responsible for the astonishing Amangiri resort in Utah. "So I was intrigued by the idea of ancient architecture—its weight, proportion, grandeur, and materiality."

The 9,000-square-foot, single-level dwelling he ultimately devised sits on nine acres of desert terrain at the foot of Mummy Mountain (did someone say Egypt?) in the aptly named Phoenix suburb of Paradise Valley, a place where rugged red hills cast craggy shadows across a landscape of saguaro cacti, aloe vera plants, and creosote bushes. Approaching the house from the front drive, one is greeted by a poker-faced exterior of limestone blocks. With little hint of what lies beyond, the elevation might easily be mistaken for the façade of a formulaic modernist box.

Any such notions quickly vanish, however, as the entry procession leads through a semienclosed passageway directly into a glorious courtyard. Straight ahead lie the main entertaining areas—the living and dining rooms as well as an art-lined gallery—but visitors are meant to pause in this oasis-like reception space, planted with mesquite trees and highlighted by what seems to be a vast



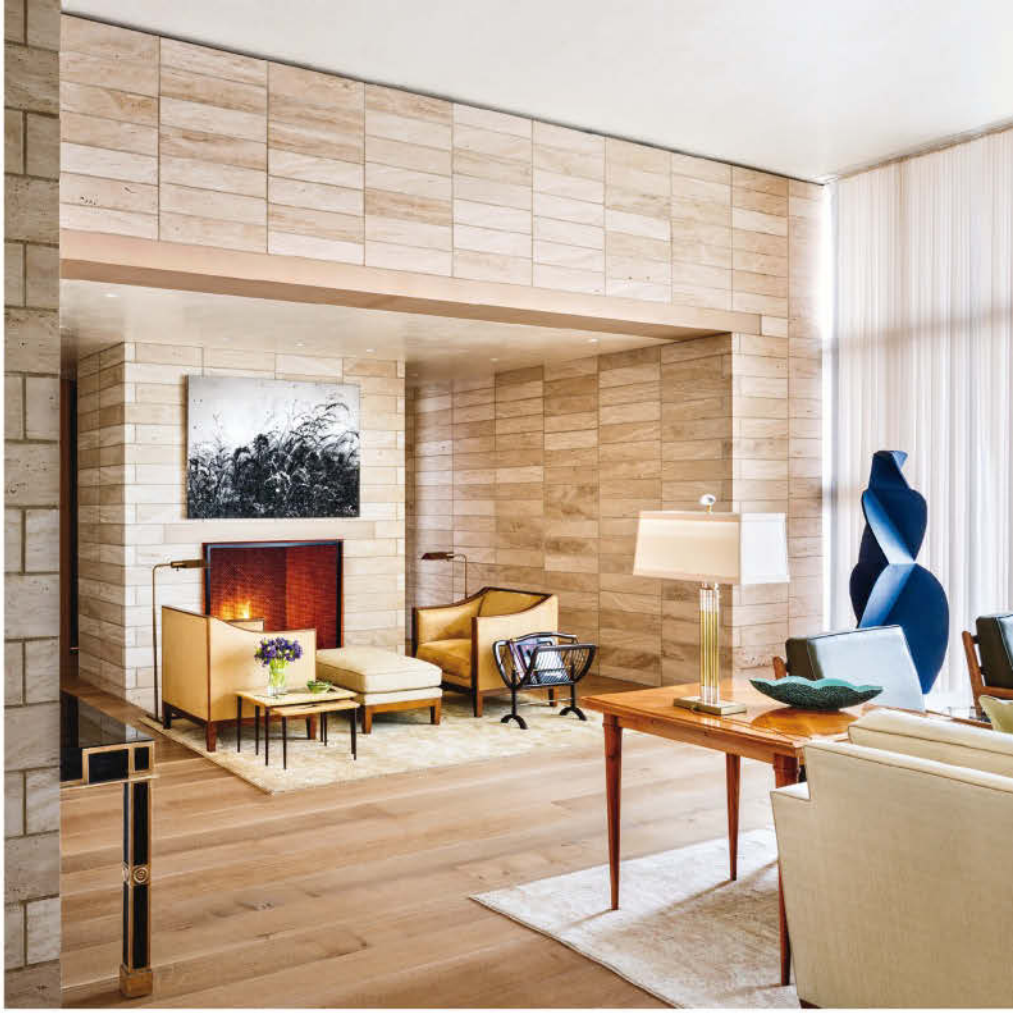
reflecting pool. Framed in black granite, the water feature is, in fact, a ten-foot-deep infinity swimming pool that cascades over its far wall into a shallow basin below.

Flanking the pool are two loggias—one off the master suite and the other off the guest quarters—delineated by limestone brise-soleils that orchestrate an ever-changing dance of reflected light. "I used limestone for both the courtyard floor and most of the walls to underscore the idea of the house as a configuration of interconnected pavilions with varying degrees of exposure," the architect says, noting the stone's luminous yet earthy quality. "Using one material throughout has a calming effect—it gives you the luxury of tuning out the cacophony of the outside world."

For the Delaneys, whose primary residence is a decidedly more traditional home in Flagstaff, two hours north, Al-Sayed's seductively minimalist composition of indoor and outdoor spaces satisfied their desire for a refuge that transcends period and style. "We wanted the sense that the stone structures might have had a different life in the past, almost as if someone simply added glass walls and a roof to create a house," Paul explains.

The challenge of tempering the muscular architecture with nuance, texture, and color fell to Showers, the couple's longtime decorator, based in Dallas. "The Delaneys have a very discerning eye for furniture. They like to mix crisp, tailored pieces with objects that have a strong sculptural presence," she says, adding







***Clockwise from above:*** Paintings by Callum Innes (left) and Chiyu Uemae surmount matching French ebonized-wood consoles in the living room; 1940s French oak armchairs join a Paul Mathieu for Ralph Pucci International daybed, a bronze ram's-head cocktail table, and a Jan Showers Collection sofa clad in a Larsen fabric. An artwork by Zhang Huan overlooks an intimate seating area. In the dining room, a circa-1970 Belgian chandelier is suspended above a midcentury rosewood table, vintage T. H. Robsjohn-Gibbings side chairs, and a pair of Jan Showers Collection armchairs.



Vintage Murano-glass light fixtures accent the kitchen, which is appointed with oak cabinetry and stainless-steel counters, sinks, and sink fittings, all by Bulthaup; the white-oak floors are by Carlisle Wide Plank Floors. ***Opposite, clockwise from top left:*** An A. Rudin love seat is paired with a Kyle Bunting cowhide rug in the seating area off the kitchen. In the game room, a Blatt Billiards pool table is set on a Stark carpet beneath a vintage Murano-glass chandelier; the multipart artwork is by Robin Rhode. A terrace features a John Hutton sofa and armchairs and Terry Hunziker side chairs, all by Sutherland and all with Sunbrella-fabric cushions.





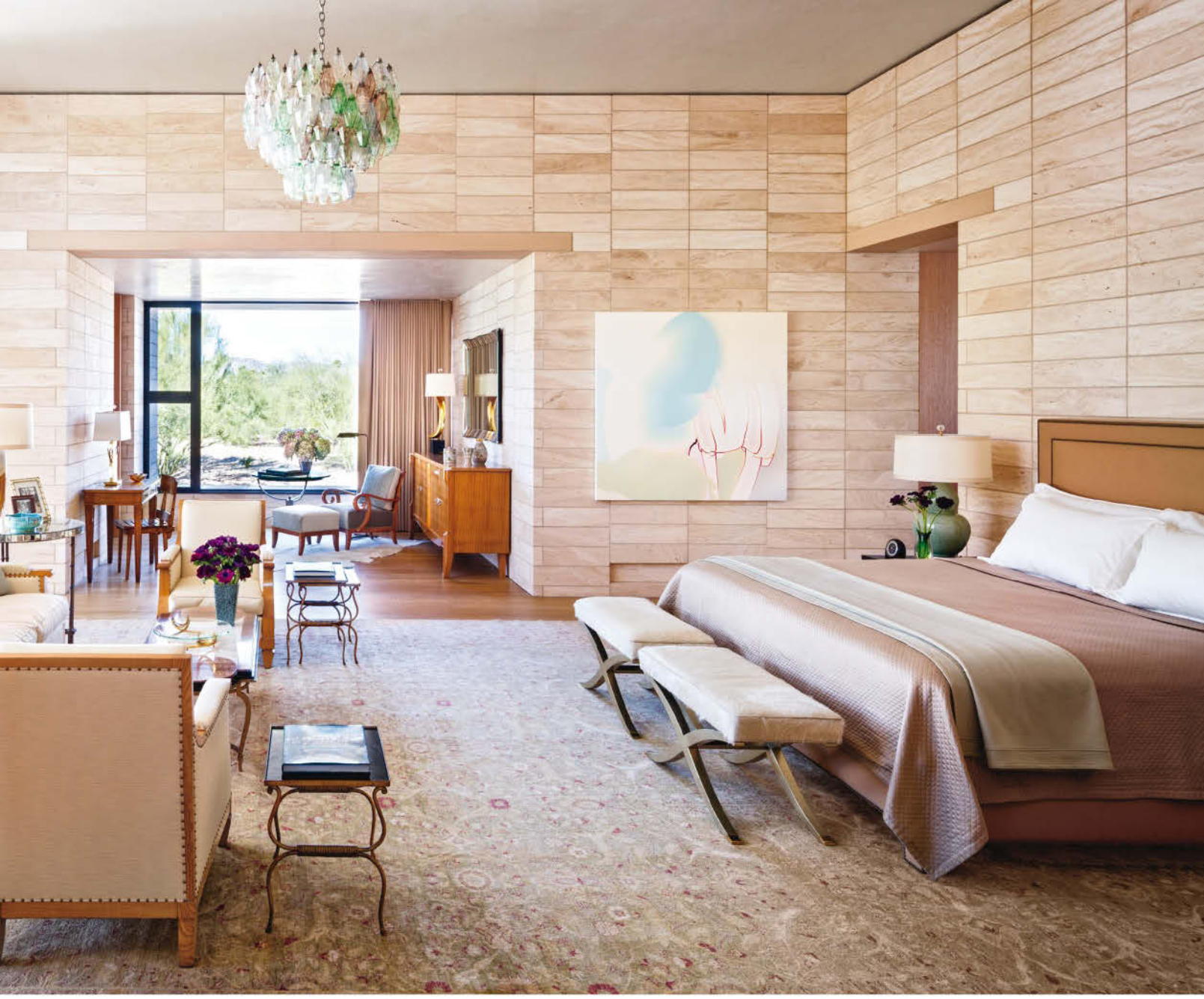








***Clockwise from above:*** The expansive master suite is furnished with a 1940s French sofa and club chairs, all upholstered in a Great Plains fabric; two Jan Showers Collection benches rest at the foot of the custom-made bed, and an Andy Collins painting hangs on the wall. Matouk towels for Neiman Marcus are stowed on a circa-1960 nickel-and-glass étagère in the master bath; the sink fittings are by Dornbracht. In the suite's dressing area, a custom-made console and a Jan Showers Collection vanity chair are grouped with a '40s French armchair on a Kyle Bunting cowhide carpet.



that they don't shy away from the occasional note of exuberant beauty. "How many men would allow you to put a massive aubergine Murano-glass chandelier over their billiard table?"

In the eight years it took to realize the project (two and a half spent on construction), Showers assembled a collection of gutsy vintage treasures during frequent shopping trips to New York and Paris. She arranged the diverse finds into ensembles that are at once sophisticated and playful. A circa-1970 Belgian bronze chandelier dangles above a '40s rosewood table in the dining room. A vintage Venini fixture of gold- and clear-glass tubes offsets a jacaranda table by Brazilian master Sergio Rodrigues in the gallery. And in the living room a set of '40s French oak armchairs clad in their original leather is juxtaposed with a bronze ram's-head cocktail table and a pair of ebonized-wood consoles with gilded accents and opaline glass tops.

Showers also placed a range of polychromatic Oushak, Tabriz, and Agra carpets atop the home's wide-plank white-oak floors to soften the spaces. "I think new houses often need antiques more than old houses," she avers. That said, most of the rooms are animated by bold contemporary artworks as well, including large-scale paintings by Terry Winters, Robert Therrien, Callum Innes, and Lee Ufan.

The unexpectedly cordial alliance of rigorous, enveloping architecture, fanciful furnishings, and striking works of art has yielded a home that is emphatically modern in sensibility and construction yet seems almost eternal, completely at one with the sun, sky, and ancient desert landscape. "We're not interested in home theaters, bowling alleys, man caves, or showy car collections," Joann says. "We were all reaching for something more sublime." □

# A PERFECT



# PLACE

## After finding her New York City dream apartment, a young mother taps decorator Michael S. Smith and architect Oscar Shamamian to make it a gracious family setting

TEXT BY BRAD GOLDFARB PHOTOGRAPHY BY RICHARD POWERS
PRODUCED BY ANITA SARSIDI




A Doug Aitken wall sculpture sets a spirited tone in the living room of a Manhattan home renovated by designer Michael S. Smith and Ferguson & Shamamian Architects. A pair of George III consoles flank the Louis XVI marble mantel, while custom-made Jasper armchairs face a Mattia Bonetti cocktail table from Paul Kasmin Gallery; the Louis XVI chair is upholstered in a Brunschwig & Fils velvet, and the carpet is by Doris Leslie Blau. For details see Sources.



In the annals of New York City prewar real estate, few architects are as admired as Rosario Candela. Best known for the residential buildings he designed in the 1920s and '30s along choice stretches of Park and Fifth avenues, Candela set a gold standard for city living—and his graciously proportioned apartments remain the object of countless fantasies. Such was the case for one young family, who gave up what many Manhattanites would consider a pretty ideal home—a charming maisonette on Park Avenue—for a spacious Candela floor-through a few blocks away that needed major work. "I wasn't really looking to move," says the homeowner, a part-time social worker who grew up in the neighborhood and shares the residence with her son. "But this was my dream building and my dream apartment, so I ran with it."

Running, in this instance, meant enlisting the talents of Los Angeles–based decorator Michael S. Smith and architect Oscar Shamamian of the New York firm Ferguson & Shamamian, who together crafted handsome, refined interiors that respect the classicism of the original design while keeping the tone relaxed and light. Since Shamamian had worked on projects for the client's mother and sister over the years, a rapport was already in place. What's more, the architect had renovated units on neighboring floors, so he was familiar not only with the building's celebrated floor plans but also with its quirks and key personnel.

While there was never any thought of radically reconfiguring the existing layout, which is remarkable for its stately entrance hall (the property has some of the city's most dramatic foyers) and for positioning all principal rooms at the front of the home, the team decided to strip the apartment to its studs anyway. "There was a lot of nuance to what we were trying to do," explains Shamamian, "so even though the main

***Above:*** At the far end of the entrance hall, a Stephen Antonson light fixture overlooks sculptures by Carol Bove (left) and Nancy Dwyer. A Jean Dubuffet painting is displayed between a set of Marc Bankowsky sconces from Maison Gerard, and bronze mirrors by Robert Lemariey are mounted on the opposite wall. The marble-and-stainless-steel floor is by Ferguson & Shamamian and Michael S. Smith.



Behind the living room's custom-made Jasper sofa, an artwork by Rebecca Horn is installed next to a cabinet-on-stand designed by Ferruccio Laviani for Fratelli Boffi. The bronze side table is by Robert Kuo.

A painting by Jean Dubuffet hangs in the library; the rug is by Lapchi, and the floor tile is by York Street Studio.

In the dining room, a custom-made chandelier by R. W. Russell is suspended over a pair of Nancy Lorenz tables and a set of Quatrain chairs. The artworks are by Richard Serra (left) and Heimo Zobernig, and the carpet is by Niba Rug Collections.







***Clockwise from above:*** A Tina Barney photograph presides over the family room; the Jasper sectional sofa is clad in a Schumacher chenille, the chair is by Mattaliano, and the Azadeh Shladovsky low table is from Jean de Merry. The kitchen is appointed with a BlueStar range, a Sub-Zero refrigerator, and sink fittings by Michael S. Smith for Kallista; the stools are by York Street Studio, and the flooring is by Porcelanosa. In the powder room, an Eve Kaplan mirror is set against glass panels by Nancy Lorenz; the hanging lantern is by Paul Marra Design, and the sink fittings are by P. E. Guerin.

public rooms stayed in place, we felt it was cleaner to take it all down to the slab and then build it back up."

This approach allowed the designers to make subtle adjustments to the flow. By shifting room openings, they were able to create more wall space for the homeowner's large art collection, which includes works by Jean Dubuffet, Richard Serra, and Tina Barney. They also combined two bedrooms to form an impressive master suite that encompasses a set of baths, a study and a dressing area (both clad in cerused-oak paneling), and a bedroom outfitted in serene shades of gray and cream. And they gave the entrance hall a bold new floor, a graphic pattern of black, white, and gray marble offset with stainless-steel inlay.

For Smith, it was crucial to fashion a place where his client could entertain in style and where her son would feel free to play. Says the homeowner, "I was looking to make it both as sophisticated and as kid-friendly as possible." Smith achieved this balance by leaving plenty of open space throughout (and using durable rugs and fabrics) while skillfully mixing new furnishings with antiques.

The dining room, for example, showcases a pair of custom-made Nancy Lorenz resin-and-white-gold tables that seem right at home surrounded by Louis XVI–style chairs. Overhead is a contemporary





***Above:*** The master bedroom, clad in a Jasper fabric, features a Darren Almond photograph. The bed is dressed in Nancy Koltes linens and an antique coverlet from Kathleen Taylor the Lotus Collection; the bench is vintage Pace Collection, and the rug is by Carini Lang. ***Opposite:*** A master bath includes a pendant lamp by Delisle, a bespoke lacquered-metal vanity, and a marble-mosaic floor by Ferguson & Shamamian and Michael S. Smith.

chandelier by R. W. Russell that evokes the sun and moon with crystal spikes and Swarovski amber spheres. "It's one of the first things I bought for the apartment, and it's among my favorites," the client says.

In the living area a Mattia Bonetti acrylic-top cocktail table with a looping bronze base resides harmoniously near a Regency-style desk. One end of the room is anchored by a Doug Aitken illuminated wall sculpture spelling out MAGIC—a piece that, not surprisingly, "has become a real focal point," the homeowner says. And then there are the furnishings that appear to straddle the historic-versus-current divide, such as the Ferruccio Laviani–designed baroque cabinet-on-stand, its ornate gold-leafed base crowned by a chest of red mirrored glass. "It has a classical form but with a playful, whimsical quality," Smith says.

The piece, like the other shimmering accents found throughout the dwelling—the gold leaf on the library ceiling, the custom-made Nancy Lorenz glass panels on the powder-room walls—serves a purpose beyond mere decorative appeal. "New York apartments rarely have the light that a house on a large property does," Smith notes. "So one way to make them visually interesting is to use reflective surfaces to bounce light around." His strategy was readily embraced by the client. "I love anything that sparkles," she concedes.

But don't mistake such flourishes for flashiness. In this exquisitely tailored urban oasis, comfort is paramount. "A residence should be a place where you immediately feel at home," says the owner. "Not that I ever plan to commit any crimes, but if I were put under house arrest here, I'd be perfectly content." □



# MARINO ON MARINO

ON THE OCCASION OF HIS BLOCKBUSTER EXHIBITION AT MIAMI BEACH'S BASS MUSEUM OF ART, POWER-PLAYER ARCHITECT PETER MARINO OPENS THE DOORS TO HIS LIFE, HIS WORK, AND HIS SPECTACULAR ART COLLECTIONS

PORTRAIT BY JASON SCHMIDT

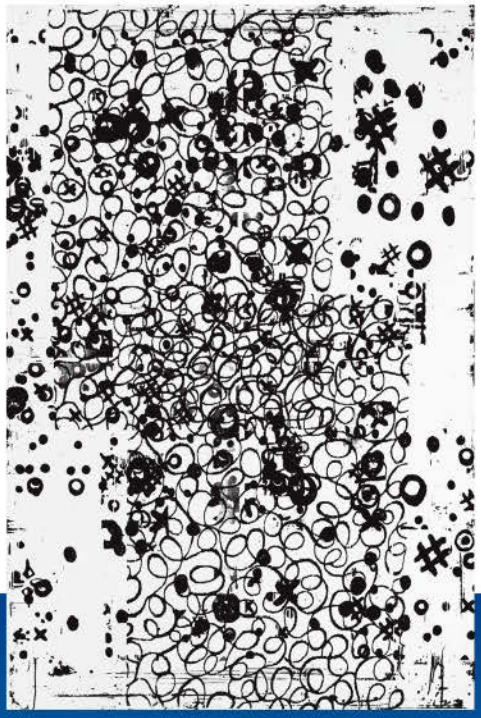


Photographed at his Manhattan office on the eve of the exhibition "One Way: Peter Marino," the architect is flanked by gold and black mixed-media works by Anselm Reyle. Lining the wall are a Richard Prince car-hood painting (left), a Kushan-empire bodhisattva statue, and an Anselm Kiefer canvas. The show is on view at the Bass Museum of Art in Miami Beach. For details see Sources.







***Clockwise from top left:*** The exhibition catalogue (Skira Rizzoli, $50). A rendering of the Bass Museum's façade, which is wrapped in a site-specific installation by Gregor Hildebrandt that includes a large-scale portrait of Marino. Christopher Wool's 1999 work *On the Corner.* An unrealized 2007 Marino design for a hotel and casino in Singapore. A still from the 2013 *Orfeo ed Euridice* production the architect staged in his Manhattan home; the backdrop is by Francesco Clemente.



# I HAVE ALWAYS BEEN INTERESTED IN ART.

I went to Cornell because it had the most fine-arts-oriented architecture program, and I believed at one point that I would be an artist—that I was only tinkering with design. In the 1960s everything was all *Brave New World,* but you could still catch a faint whiff of Beaux Arts. That European tradition meant more of a living, breathing relationship between art and architecture. People don't think enough about integrating the two.

The show at the Bass Museum of Art ["One Way: Peter Marino," in Miami Beach, through May 3] came about because George Lindemann, the president of its board, and several other board members came to my office in Manhattan and said, "Wow, we love how your art collection and your designs are all mixed together. Wouldn't it be cool to have an exhibition that felt like your work space?" That became the goal. So the crux of the show is really this: Peter Marino collects art, Peter Marino commissions art, and Peter Marino builds art.

Warhols were the beginning of my collection. That sounds very chic, but it wasn't—I had no money at the time. I was working for Andy and he paid me in art, almost all of which I still own. I sold one painting in 1979 to buy an apartment, and I regret it now. What I do have is very dear to me. Everything is signed "To Peter from Andy." Meanwhile, I was acquiring anything and everything I could afford: antique cookie jars and bronze plaques, porcelain plates and American pottery, particularly McCoy. You could get this stuff for $2 or $3 at flea markets.

It wasn't until the late '80s that I was able to buy art on a larger scale. There was a big economic boom in New York, with all the hedge-fund guys and junk-bond kings. The combination of those chaps and the commercial expansion of Barneys, for which I designed 17 stores between 1986 and 1991, made my business grow a lot. So I began to spend like a drunken sailor. Now I can't stop. It's not my goal to die with money in the bank. I just have art.

One of the first times I commissioned something for a project was while working on a high-rise in Antwerp, also in the late '80s. Keith Haring was going to do a floor-to-ceiling mural in the lobby, but sadly he died before the project could be realized. At Barneys we worked constantly with artists. I had someone covering walls and ceilings in baseball cards, someone doing mosaics over cosmetics counters, someone painting murals in the fitting rooms. They were not well-known talents, although at least one would later become famous—Tom Sachs. We were just looking for creative kids. And I still am. I go to galleries every Saturday. I'm very old-fashioned.

It took longer to work commissions into residential jobs. The clients already had collections, so they'd say, "What do you mean you want to commission new pieces?" But the practice has taken off like a freight train—we just do more and more with every job. In a Florida house, we got Guy Limone to cover every surface of a powder room with minuscule collages. In Paris, Gregor Hildebrandt did the most amazing black floor using film. It's a fun addiction, really. Working with artists keeps things from looking tired.

It's important to say that the Bass exhibition is not a retrospective. We're showing architecture from just the past seven or eight years, and the largest part of my art collection, my Renaissance bronzes, won't be a focus. I've already displayed those at L.A.'s Huntington Library, the Wallace Collection in London, and the Minneapolis Institute of Art. The Miami audience is, shall we say, quite pop. Most of the show is what I would call young and fun and hip.

The first gallery showcases work done in black and white, including a glass-bead sculpture by Jean-Michel Othoniel—one of five commissions for the exhibition. From there you move into Pop Art, with my Warhols, Joel Morrisons, and Damien Hirsts. There is an area with portraits of me, because I am my own creation. I wear only what I design myself. Another room I refer to as Art About Art. It features a wall of Richard Prince paintings based on De Koonings, Picassos, and the like. And there is a room devoted to architecture, presenting completed buildings as well as unrealized designs for competitions I've won. People who have not seen these very big projects may think, Who knew? Most of them imagine that I only do stores.

Then you come to a gallery upholstered in black leather, something that obviously makes me feel good. There we've installed nine bronze boxes I've created, along with 48 Robert Mapplethorpe photographs—very striking. Next is the *Deutsches* gallery, where I have my many works by Georg Baselitz and Anselm Kiefer. I find postwar German art particularly moving and meaningful. As you enter the space, you start to hear Gluck's opera *Orfeo ed Euridice,* a production of which I staged at my apartment for my 30th wedding anniversary. It was a gift from my wife and me to 120 of our friends. If you have a spare hour and seven minutes in Miami, you can sit on a Claude Lalanne bench and watch the performance looping on four screens. It's worth it.

The last room in the show is dedicated to skulls, which for me—a boy whose family originally came from Southern Italy—are symbols of good luck. I have them on my caps and my rings, and I've been collecting paintings and sculptures of them forever. They have brought me a lot of good fortune.

The exhibition's title, as it happens, came from the wife of a Swiss client. I asked her, "What would you name the show?" And she said, "The way you think." So I went, "You want me to call it 'The Way I Think'?" No, she told me. "I want you to call it 'One Way.'" She must have been talking to my staff. As they well know, I am not someone who investigates five solutions to every problem, nor do I believe that there are very many gray areas in life. Diplomacy is not my strong suit. —AS TOLD TO SAMUEL COCHRAN

OPPOSITE, CLOCKWISE FROM TOP LEFT: KANA OKADA; COURTESY OF PETER MARINO ARCHITECT (3); LUC CASTEL





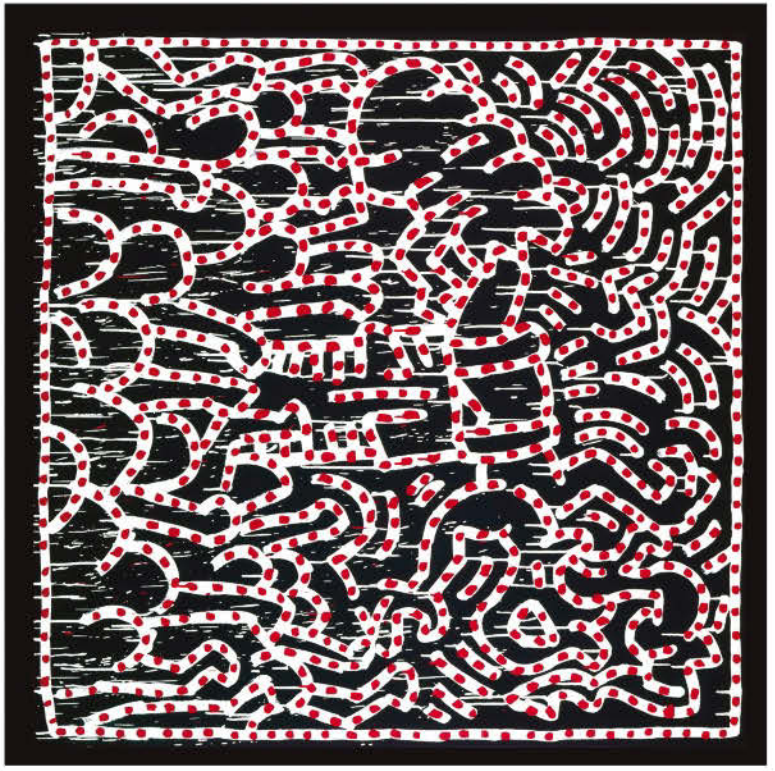


***Clockwise from above:*** A rendering of *Black Rosaries,* a sculpture created by Jean-Michel Othoniel for the exhibition. Displayed atop a gilded-bronze box by Marino is a circa-1700 French bronze. Four of Marino's many Robert Mapplethorpe photographs.

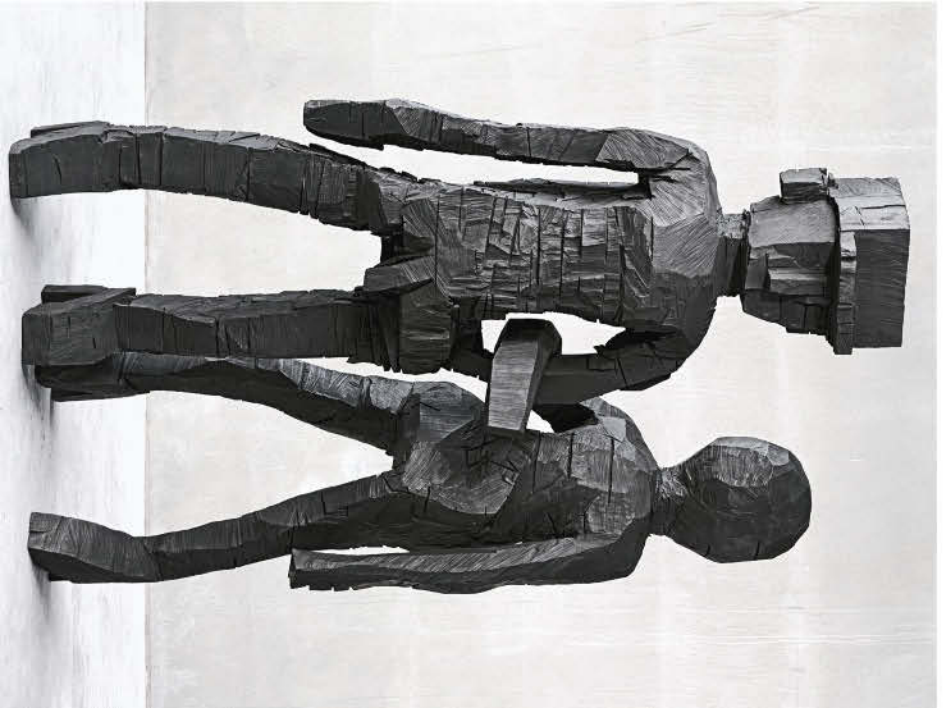


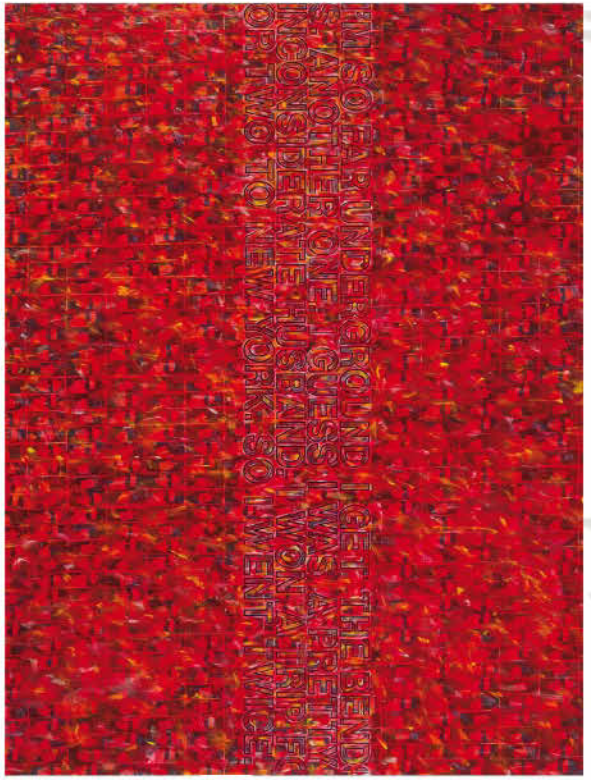
A 2014 Southampton, New York, residence designed by the architect. ***Opposite, clockwise from top:*** A maquette for *Paradise,* a piece by Farhad Moshiri that Marino commissioned for the show. An untitled Richard Prince work from 2008. *Sing Sang Zero,* 2011, by Georg Baselitz. An untitled 1985 painting by Keith Haring. An art-filled hallway at Marino's Manhattan office features a Richard Deacon sculpture, two canvases by Richard Prince (left), and two works by Gregor Hildebrandt.

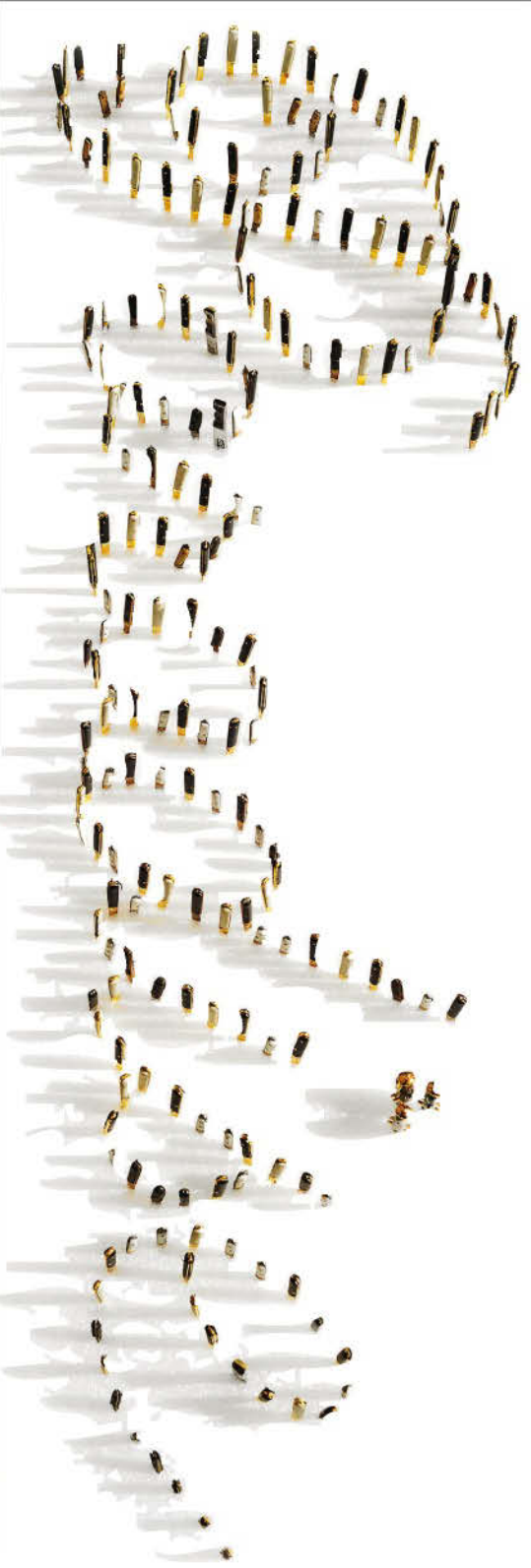
CLOCKWISE FROM TOP: COURTESY OF PETER MARINO ARCHITECT (4); JASON SCHMIDT.
OPPOSITE, CLOCKWISE FROM TOP LEFT: COURTESY OF PETER MARINO ARCHITECT; MAGGIE NIMKIN;
COURTESY OF PETER MARINO ARCHITECT; JASON SCHMIDT











# SHADES

TEXT BY DAN SHAW PHOTOGRAPHY BY WILLIAM WALDRON PRODUCED BY ANITA SARSIDI

DEPLOYING A NUANCED PALETTE OF SILVERS AND GRAYS, ARCHITECT LEE F. MINDEL TRANSFORMS A MANHATTAN PENTHOUSE INTO A LUMINOUS, SINGULARLY SOPHISTICATED OASIS

# APART




***Left:*** The Upper East Side apartment of Dr. Clifford Hudis and his wife, Jane Hertzmark Hudis, an executive at Estée Lauder, was designed by Shelton, Mindel & Assoc. Bespoke folding screens flank a 1950s Line Vautrin mirror in the living room, whose walls are painted in Benjamin Moore's Silver Lake gray. A Jonas sofa and a vintage Carl Malmsten settee (at right) are accented with pillows covered in patterned Fortuny fabrics. The cocktail table is by Poul Kjærholm, the stool is by Hermès, and the rug is by V'Soske. For details see Sources.



## Stepping off the elevator directly into the New York penthouse of Jane Hertzmark Hudis and Dr. Clifford Hudis, you can't help but reflexively take off your shoes.

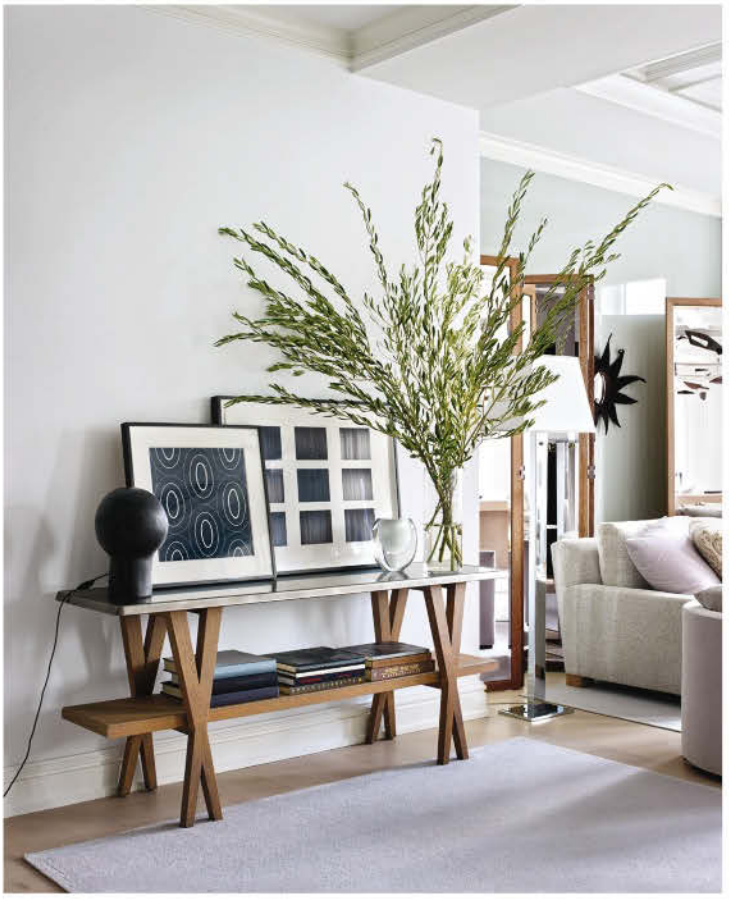
Clearly the city's grit and grime have no place in this pristine Upper East Side home, which bears the minimalist stamp of its designer, architect Lee F. Mindel of the Manhattan firm Shelton, Mindel & Associates. In stocking feet, you immediately—and viscerally—experience the luxuriousness of the pale-hued apartment, whose fine, thin carpets act as bafflingly plush landing pads. It's as though you're walking both on the clouds and among them.

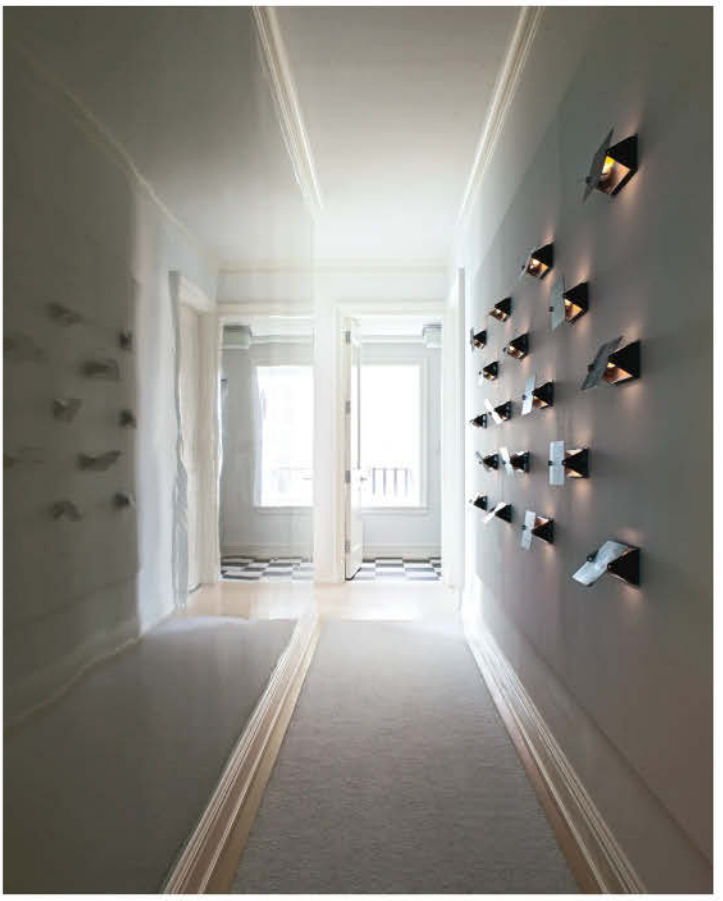
Jane, the global brand president of Estée Lauder, and her husband, a renowned physician, knew that sumptuous rugs would be a critical element in their home long before they hired Mindel to renovate and decorate it. "The notion that the floor is as vital to a space as anything else was part of my upbringing," says the cosmetics executive, whose mother, Ellen Hertzmark, has worked at the bespoke rug company V'Soske for decades. "She has collaborated with all the top architects in the world. That she would do the rugs was a given." It was Hertzmark who introduced the couple to Mindel, one of her close friends, and the two conceived the apartment's many matching wool-and-silk carpets, which are woven in a subtle grid pattern to echo the streets below.

Mindel was struck by the city views when he first toured the two-bedroom residence, located on the 12th floor of a new building and boasting a pair of breathtaking terraces. Inspired by moody skies and the rooftops and façades of the surrounding buildings, he envisioned the interiors as an abstract panorama of grays. Today that subdued neutral palette—it can almost read as mauve or the softest blue depending on the light—extends into every

***Above:*** Shelton, Mindel & Assoc. devised the living room's bespoke lounge chairs. ***Opposite:*** Arranged in a sitting area off the dining room are a Jonas sofa, a pair of Gabriella Crespi occasional tables, a custom-made side chair, and a vintage Arne Jacobsen floor lamp; the ceiling light is a 1930s design by Pietro Chiesa for FontanaArte, the framed drawing is by Raoul Dufy, the throw is by Hermès, and the rug is by V'Soske.











***Clockwise from top left:*** In the entry area, a vintage André Borderie table lamp mingles with artworks by Raoul Dufy (left) and Iran do Espírito Santo atop an Antonio Citterio console for Hermès. Vintage Charlotte Perriand sconces and a V'Soske runner enrich a hallway. A circa-1956 Poul Kjærholm candelabra is suspended above the master suite's vintage Rena Dumas desk; the lamp is by Gino Sarfatti. The dining room displays a Jouko Kärkkäinen artwork.




A Derick Pobell mobile enlivens the dining room, for which Shelton, Mindel & Assoc. designed a cerused-oak table and suite of side chairs; the rug is by V'Soske.




room and corridor. "Lee designed the apartment as one continuous gesture," Jane says. "I love how the pale tones are referential to the world outside. Just please don't title this article '50 Shades of Gray'!"

Mindel made only minor adjustments to the existing floor plan, removing a coat closet and a powder room from the entry so that the living and dining rooms are visible as soon as you set foot in the home. Fabrics, finishes, and furniture, however, assume an architectural presence in the muted, pared-down interiors. Dressing many of the windows are pleated curtains that, Mindel observes, resemble fluted columns when open but also feel ephemeral, "like clouds passing through the sky." Lacquered accent walls reflect light while providing the illusion of depth.

To keep the apartment from appearing too calm and static, Mindel selected furnishings with a sense of motion. The living room is anchored by a pair of mirrored folding screens custom designed in the spirit of Serge Roche. "They're set on wheels and suggest movement and space beyond," says the architect. In the dining room a balsa-wood mobile by Derick Pobell hangs above a cerused-oak table and a suite of Louis XVI–style chairs. "It's captivating watching it move and change with the shifting light," Jane says of the sculpture. The same is true of the Timo Sarpaneva mobile—featuring concentric circles reminiscent of a solar system—that animates the master bath, dangling in a window niche over the freestanding tub. And suspended above a Lucite desk in the adjoining bedroom is a Poul Kjærholm

***Above:*** The terrace off the master suite is furnished with outdoor furniture by Kettal. ***Opposite:*** A Timo Sarpaneva mobile hangs above the master bath's Waterworks tub.



"When people ask me what it's like to live here," says Jane Hertzmark Hudis, "I tell them it's as if we've been upgraded to the best suite in a hotel—only we never have to check out."

candelabra whose spiral form brings to mind a twirling wind chime.

Another of Mindel's ingenious ideas was to reimagine the service hall that leads from the entry area to the laundry room as a kind of art installation. He arranged 18 Charlotte Perriand sconces, each with a pivoting shade, along one side, and lacquered the opposite wall for a mirror effect. What might have otherwise been throwaway space is now intriguingly alive.

The overall scheme has certainly dazzled the homeowners. Last summer the couple stayed in the city instead of heading to the Hamptons on the weekends as they often had. "We ate breakfast and read the paper on one terrace and had cocktails and dinner on the other," says Jane, who marvels that they have both sunrise and sunset views. "When people ask me what it's like to live here, I tell them it's as if we've been upgraded to the best suite in a hotel—only we never have to check out."

As for Mindel, he says the serenity of the apartment has a powerful impact on him whenever he visits. "Something about this place makes me want to speak in a whisper—I think it makes you more civilized," he remarks, noting that the simplicity of the decor did not come easily. "It takes a lot of overthinking to make a space look like it wasn't overthought." □




***Right:*** In the master suite, the bed is dressed with a skirt of Dedar fabric, Matouk linens, and a Rosemary Hallgarten throw. The starburst mirror is vintage Line Vautrin, the custom-designed nightstands are topped by vintage Lisa Johansson-Pape lamps, and the walls are painted in Benjamin Moore's Sterling gray.







Snow blankets the Washington State compound of marketing executive Shane Atchison and his wife, Tasha. Sheathed in steel and reclaimed barn wood, the home was designed and furnished by Olson Kundig Architects. For details see Sources.

# CALL OF THE WILD

## AN ADVENTURESOME SEATTLE COUPLE ENLISTS OLSON KUNDIG ARCHITECTS TO CREATE A CASCADE MOUNTAIN COMPOUND FOR SKIING, HIKING, AND COMMUNING WITH NATURE

TEXT BY HENRY URBACH  PHOTOGRAPHY BY BENJAMIN BENSCHNEIDER  PRODUCED BY HOWARD CHRISTIAN



Some 200-odd miles northeast of Seattle, in the Cascade mountain range, is a valley that's all prairie grasses and sagebrush, snow-capped peaks reflected in pristine lakes, and rivers teeming with steelhead trout. It is the American West in all its expansive majesty.

That splendor is what inspired Shane Atchison, CEO of the digital-marketing firm Possible, and his wife, Tasha, to build a getaway here. The couple had been looking for a place where they and their son and daughter, Keegan and Frances, could enjoy most of the summer as well as long winter weekends. "Initially we wanted a ski-resort house, but the Seattle area has limited options," Shane says. "Then there was a property in Canada we liked, but that fell through. So ultimately we decided on the valley: We were 100 percent sure there was nothing better."

To design a residence on the 20 acres they acquired, the Atchisons called on Tom Kundig of Seattle-based Olson Kundig Architects, a kindred spirit who, like them, was raised in Washington. "One thing I found critically important," recalls Shane, "was the cultural fit with Tom and his firm—our values, how we communicate, even the nature and pace of our conversations." →






Grouped near the living/dining room's concrete hearth are armchairs with cushions upholstered in vintage blankets and an Olson Kundig Architects–designed cocktail table; the Tom Kundig Collection console is from 12th Avenue Iron, and the floor lamp at left is vintage Danish. ***Opposite:*** The Atchisons and their children, Frances and Keegan, pose at the boulder that is the property's centerpiece.



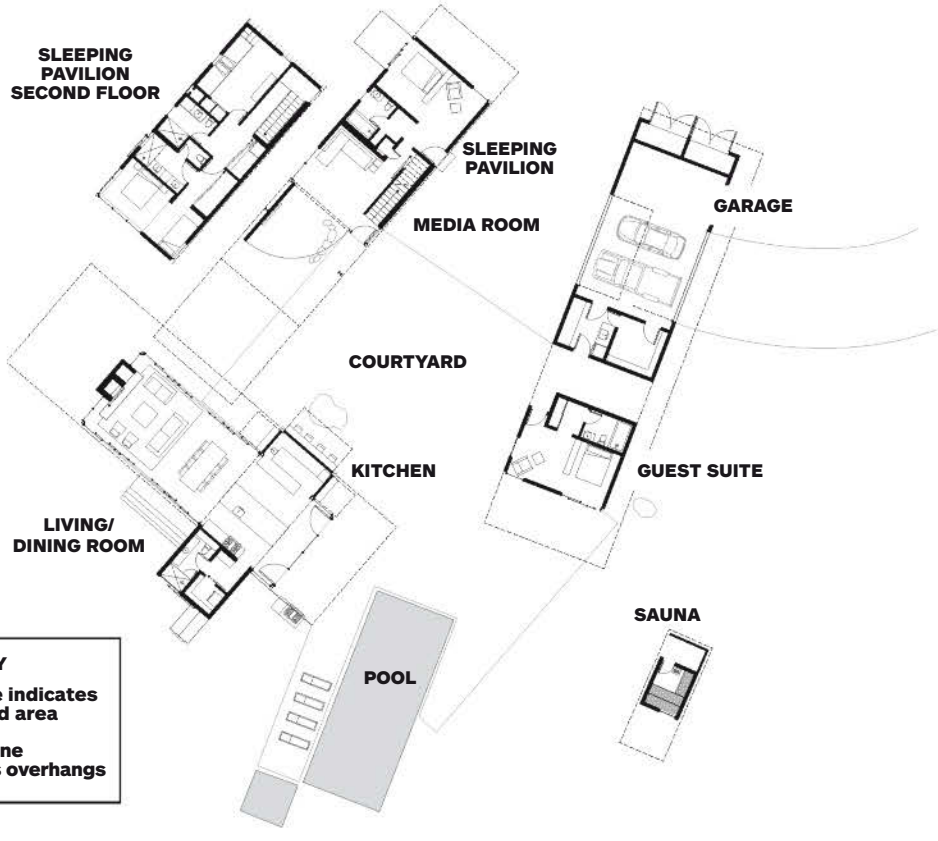
Underpinning this simpatico relationship was the trio's conviction, according to Kundig, "that we'd all rather be outdoors." Situated on a knoll about 2,400 feet above sea level, the home engages with the terrain at every turn. It consists of three lean, geometric pavilions of steel, barn wood, and sparkling glass—the soffits are made of marine-grade plywood, as are many of the interiors—arranged on a concrete platform to optimize views. Anchoring the compound is a courtyard centered by a boulder known as an erratic. The rock came to rest on the site millennia ago, conveyed by glacial ice, and it provides a fulcrum for the structures while linking them to the land's history. Plus, Tasha says, the erratic makes a perfect viewing stand for guests and their cameras: "It's practically a ritual."

Most of the interiors open to the courtyard, an effect Kundig compares to sitting around a campfire. In addition, a media room wall with a TV mounted on it swings 90 degrees into the courtyard for outdoor viewing, while the upper walls of the adjacent bar can be raised with hydraulic pistons when alfresco drinks are in order. "Tom is so well-known for moving parts that I feared we were going to have a gadget house," Tasha admits. "Originally we just wanted to drive the pickup truck into the courtyard to watch a movie projected on one wall. But the experience Tom created is even better."

The lofty main pavilion, which contains living, dining, and kitchen areas, is encased in sliding window walls that allow for abundant fresh air, while its cast-concrete fireplace and heated concrete floors keep the space cozy when temperatures turn chilly. The sinewy, no-nonsense decor—also conceived by Kundig—is inviting and in tune with the setting, from a reclaimed-lumber dining table mounted on a steel base to living room armchairs upholstered in recycled tartan blankets.

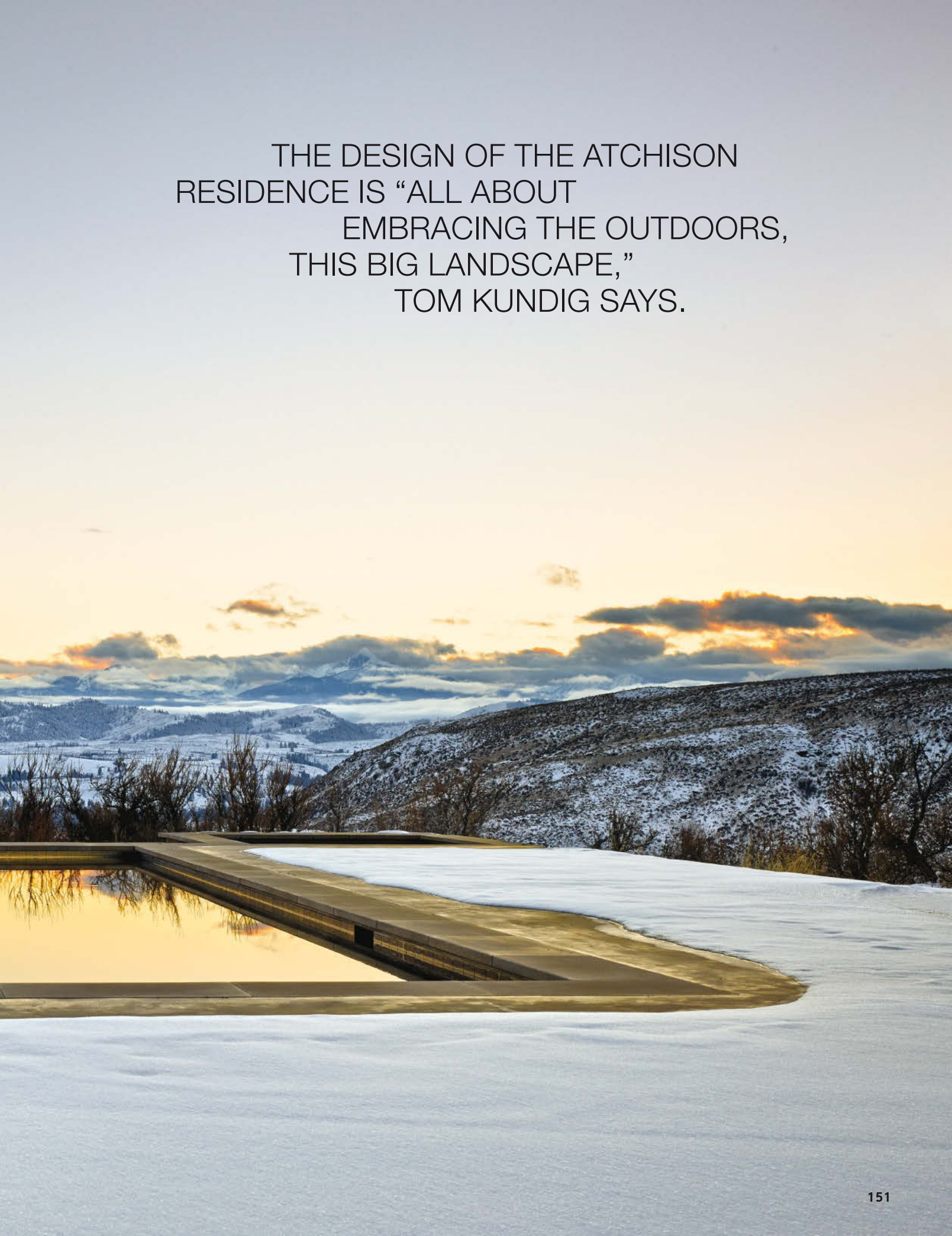
Steps from the main structure is the two-level sleeping pavilion, which includes guest accommodations and the media room; upstairs is the cantilevered master suite, offering views in three directions. The garage building, meanwhile, holds laundry, storage, utilities, and additional guest quarters. One side of the garage rolls up so

***Above:*** The kitchen ceiling is clad in reclaimed corral boards from ReHistoric Wood Products, and marine-grade plywood was used for the cabinetry, which is accented by Tom Kundig Collection hardware from 12th Avenue Iron; the pendant lights are by Tom Dixon, the counter stools are from Design Within Reach, the chairs are by Moooi, the range is by Thermador, and the sink fittings are by Hansgrohe. ***Opposite:*** The living/dining room's ceiling fan is by Northwest Envirofan, while Olson Kundig Architects devised the fireplace screen and tools as well as the dining table; the dining chairs are by Moooi.





With open views of the Cascade mountains, the heated pool and hot tub are framed by precast-concrete coping and lined in black plaster.



THE DESIGN OF THE ATCHISON RESIDENCE IS “ALL ABOUT EMBRACING THE OUTDOORS, THIS BIG LANDSCAPE,” TOM KUNDIG SAYS.



the vehicles of family and visitors can be parked, while the opposite wall opens to the courtyard, enabling the space to serve as an open-air playroom or a party spot protected from sun and rain.

"This scheme is all about embracing the outdoors, this big landscape," Kundig says, noting that walking from one section of the house to another means going outside. Each day—rain, shine, or snowstorm—begins and ends with a 30-foot stroll between the living/dining room and the sleeping areas. In winter a perfect day might start with some downhill runs, followed by a relaxing interlude in the sauna, then cross-country skiing or sledding. Warmer weather finds the family heading out for mountain biking, hiking, or swims in a nearby lake.

The residence's generous use of wood and glass, natural ventilation, and multiple connections to the courtyard and terrain beyond demonstrate the architect's and clients' love of the outdoors. So much so, in fact, that not long after the Atchisons moved into their new home, Kundig eagerly joined them. "Tom helped cook and clean up after dinner," Shane remembers with a grin. "And then he slept on a chaise longue under the stars." □





***From top:*** Olson Kundig Architects designed the bunk room's plywood beds, which are dressed with Garnet Hill linens that echo the colors of the Flor carpet tiles. The master bedroom is painted in a Benjamin Moore white and features a fan by Northwest Envirofan; the artwork is by Amy Bengtson, and the pendant light is by Established & Sons. ***Opposite:*** Tile by Daltile lines the walls of the pool's changing room; the shower fittings are by Chicago Faucets, and the bench is by Aqua Teak.



Commissioned by a retired fashion executive, the 197-foot sailing yacht *Seahawk* was created by an esteemed triumvirate: Canada's Ron Holland Design, the Italian shipyard Perini Navi, and the French interiors firm Christian Liaigre. For details see Sources.

# AHEAD OF THE CURVE

ONE OF THE SLEEKEST YACHTS TO SAIL THE SEVEN SEAS, THE 197-FOOT *SEAHAWK* MELDS EXTRAORDINARY REFINEMENT AND CUTTING-EDGE TECHNOLOGY

"A boat is a shelter against a very aggressive environment," says Guillaume Rolland, the principal architect at the influential Paris design firm Christian Liaigre. "Offshore is an inhospitable world of wind, waves, rain, and ultraviolet light—so the belly of a boat must be a nest, a place where one escapes all that." At the same time, Rolland, who is a lifelong sailor, emphasizes that form must follow function. From the shape of a handle to the contour of a wall, even the most hedonistic superyacht is, at the end of the day, a vehicle. "A boat is not a house," he says, adding that when it comes to aesthetics on the high seas, "you must feel you are on an object that moves."

Embodying that philosophy is one of the sveltest vessels to ever pass through Christian Liaigre's studio—*Seahawk,* a 197-foot ketch completed in 2013 for a retired fashion executive. Rolland collaborated with Vancouver, British Columbia–based yacht virtuoso Ron Holland (the genius behind Rupert Murdoch's *Rosehearty* and former Avis CEO Joseph Vittoria's *Mirabella V,* the largest single-mast craft in the world) and the innovative Italian shipbuilders Perini Navi to create *Seahawk,* a stealthy rapier of midnight-blue lacquer, propelled by colossal sails: The spinnaker is a vibrant red emblazoned with a stylized raptor, while the other two are as gray as the densest fog. Expertly pruned to skirt the 500-geometric-ton threshold that would require additional crew and lifeboats, the luxurious *Seahawk* is also thrillingly swift.

"When the wind is right, we can do 15 and a half knots," says the owner, who entered *Seahawk* in two major Caribbean races last year. (The boat flies the flag of the Isle of Man.) This fall he and six friends zipped from the Canary Islands to Florida to take in Art Basel Miami Beach, "catching bonito on the way and making sushi." In November he and his wife plan to sail *Seahawk* around the globe. That cheers Holland, who notes, "Some clients just want to stick a boat in Monaco and use it for parties." →

TEXT BY MITCHELL OWENS  PHOTOGRAPHY BY BJÖRN WALLANDER
PRODUCED BY HOWARD CHRISTIAN



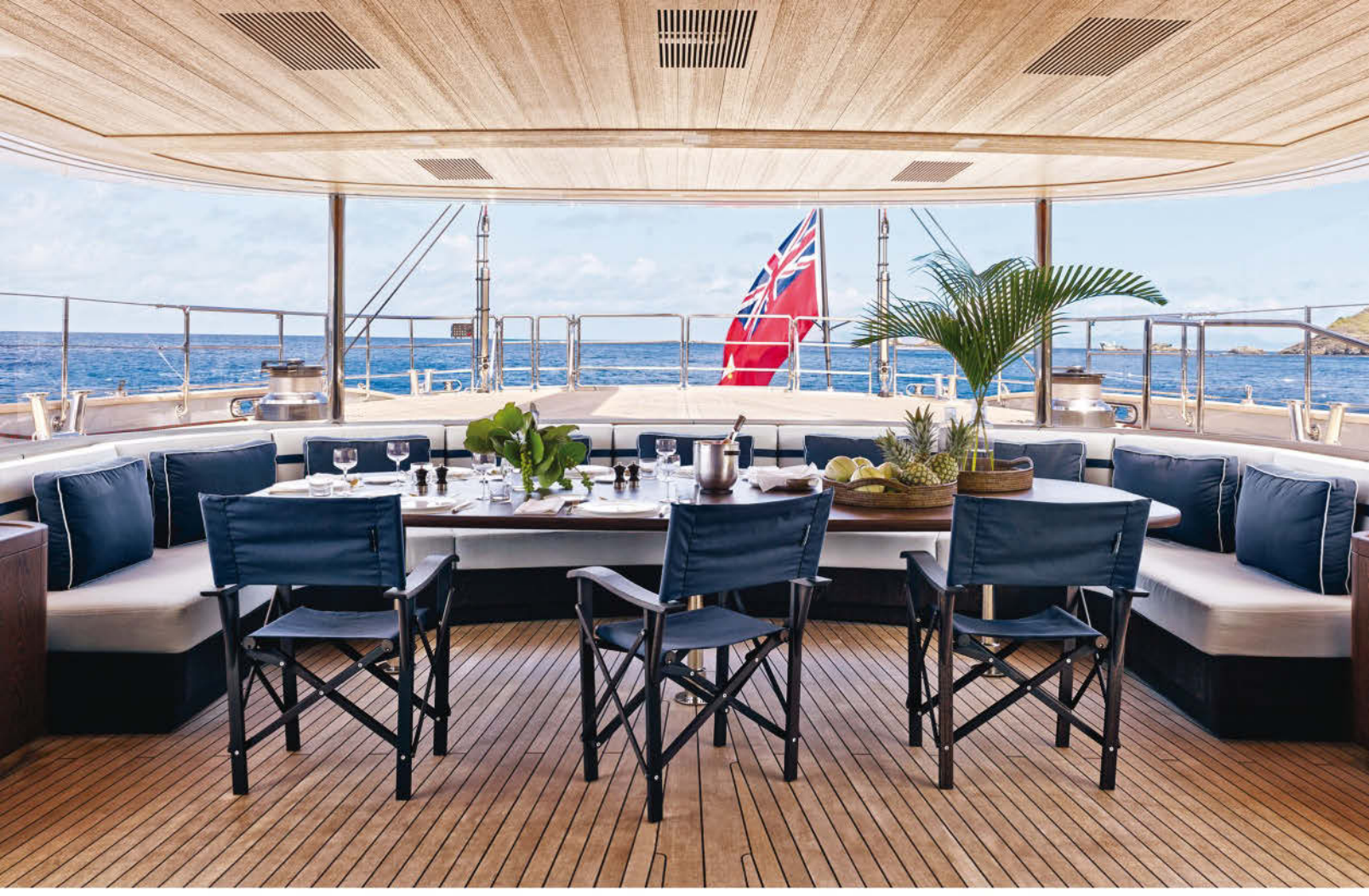
***Above:*** Coils of feather money from the Solomon Islands and Aboriginal shields (all acquired from Galerie Flak) are displayed in the ship's main saloon; the sofas, fabrics, and cedar cocktail tables are by Christian Liaigre. ***Opposite, clockwise from top:*** An alfresco dining area is furnished with Liaigre-designed fabrics and director's chairs. On the top level, known as the flying bridge, a Liaigre fabric stripes cushions on a banquette, while the bench in front of it is upholstered in a Spinneybeck leather. The galley is outfitted with lacquer cabinetry and granite counters.

Though the client took up sailing fairly recently—"I never had the time, and I'm still fit at 76, thanks to God"—he had definite ideas about a dream vessel. Sails were crucial, as much for energy savings as for sensuality. "Out on the ocean, there is no motor noise," he enthuses, "just peace." The latest maritime technology, such as cutting-edge winches, was key, he says, "because shaving seconds is important in a race." The owner also wanted Liaigre's firm for the job, having greatly admired the tastemaker's quietly expressive Manhattan showroom, where buttery leathers meet silken woods, as well as the French firm's work on the interiors of *Vertigo,* a 2011 Philippe Briand ketch.

*Seahawk,* the first of a limited-edition series by Perini Navi, is a seafaring Gesamtkunstwerk. The same teak used for the decks encases ceilings, walls, and floors below, though there it is offset by what Rolland calls the "chic contrast" of sycamore, rosewood, and liquidambar, materials that put a mondaine spin on traditional boatbuilding. Silver-lacquer bands strap the saloons and cabins, tracing *Seahawk*'s hull like modernist rib cages. Nickel-plated door handles are elegantly curved into a custom-made shape that evokes nautical cleats. "Your mind knows it's a boat feature, even if you don't know why," he explains. "Collective memory is a big part of what we do at Liaigre."

Most of the furnishings are unique to *Seahawk*. "The wife wanted to curl up anywhere with a book," recalls Rolland, who developed sofas, chairs, and banquettes tailored for that preferred posture. The husband, on the other hand, had proposed two double beds for the main cabin, and Rolland placed them inventively, with one bed facing aft and the other facing forward. "It's much nicer—the couple can talk to each other more easily," he says, noting that "using a space in an interesting way, creating a better scenario" is a designer's constant challenge.

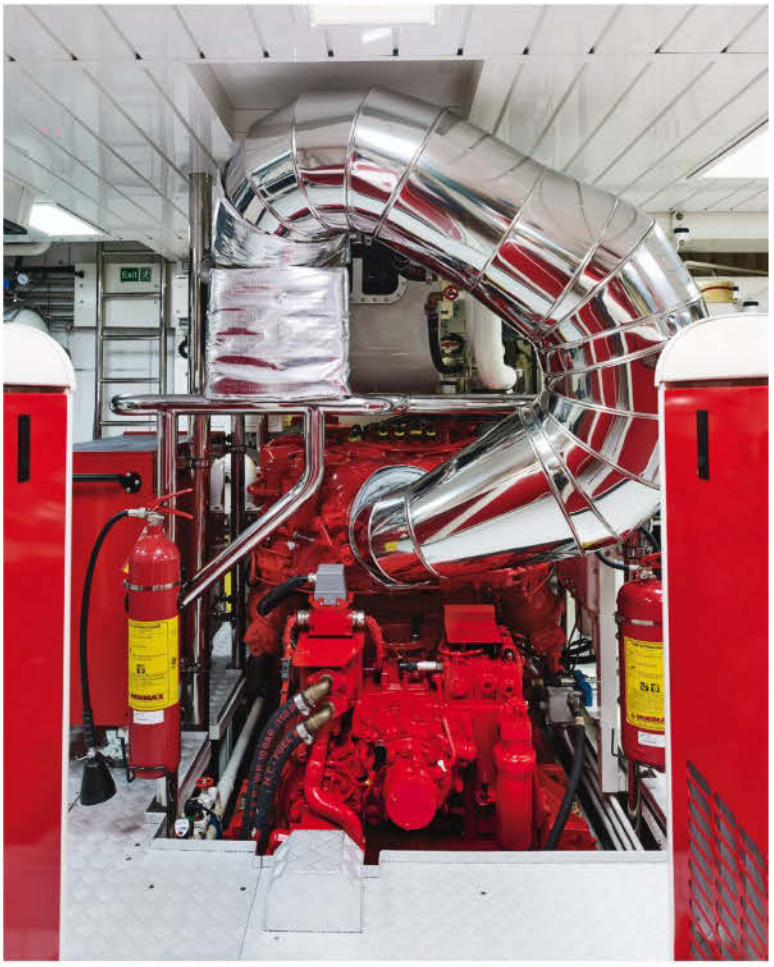
Woven into *Seahawk*'s interior are soulful and refreshingly cliché-free emblems of the life aquatic. Free-form cedar tables cluster in the main saloon like a miniature archipelago. Lacquer maps depicting famous coastlines—one of them being Brittany, cradle of the fearsome corsairs—panel the bar and the study, and a Polynesian outrigger-canoe model and coils of Solomon Islands *tevau* (currency made of scarlet honeyeater feathers) occupy glass cases. Those relics and the decor they complement catch the eye but also grip the imagination, linking the 21st-century yacht to sailing's primal past—and to the vast, capricious seas churning below. □

















The forward cockpit is banked with a built-in sofa upholstered in Christian Liaigre fabrics. ***Opposite, clockwise from top left:*** On the bridge are sycamore-base banquettes with Liaigre-leather seats; the Eames desk chair is by Vitra. The engine room. An ebony counter and a teak ceiling and backsplash accent the guest bath, which features Dornbracht sink fittings and D. Porthault towels. Sycamore panels the main deck's game area; the furnishings and lighting were custom made by Liaigre.







*Seahawk* in full sail. ***Opposite, from top:*** Hermès blankets add color to a guest cabin paneled in rosewood. The owners' stateroom has two double beds (one is shown) with headboards wrapped in an orange leather; the fabrics and furnishings, all by Christian Liaigre, include a linen-clad sofa, a wenge-wood cocktail table, and a pine desk with a leather-top stool.



A boxwood parterre planted with violas and petunias on the grounds of a California residence created by Charlie Barnett Assoc. and decorated by Miles Redd; Elizabeth Everdell Garden Design devised the landscaping. For details see Sources.

# Happy Medium

## Toning down his hallmark high-octane aesthetic, decorator Miles Redd conjures a seriously soigné home for a family in California

TEXT BY MIMI READ PHOTOGRAPHY BY ROGER DAVIES PRODUCED BY HOWARD CHRISTIAN

San Francisco's fog doesn't come on little cat feet—it rolls off the bay in dense, awe-inspiring sheets. In certain neighborhoods the cool, mystical gauze never fully clears. Some residents love it, some get used to it, but a few are left shivering in their sweaters, never to adapt.

A finance executive and his wife found themselves in the latter category not long ago. After nine years of living in a shingled house in the Presidio Heights area, they and their four children longed for blue skies and open vistas. The wife in particular was miserable, often escaping to a tennis club in sun-kissed Marin County with kids in tow. When the breaking point came, the couple acquired an acre-and-a-half property in an enclave south of San Francisco to build a new home.

Both husband and wife grew up on the East Coast amid crisp pediments and paneled doors, so historicist architecture is inscribed into their DNA. The wife is also a huge fan of Chicago society architect David Adler's houses from the 1920s and '30s, among them the mica-stone mansion commissioned by Marshall Field & Co. executive Kersey Coates Reed. A master of tasteful grandeur, Adler was adept at interpreting a client's request by turning to time-honored sources for inspiration and creating beautifully proportioned dwellings that felt venerable but were calibrated for modern living. So when the California couple hired San Francisco architect Charlie Barnett, he followed suit, producing an elegant 11,500-square-foot Colonial Revival clapboard structure graced with classical columns, a screening room, and several picturesque outbuildings.

Such an imposing house needed an imaginative decorator who could infuse Barnett's high-ceilinged rooms with charm and vitality. Enter Miles Redd, an old-school showman and born risk taker, whom the wife enlisted on a friend's recommendation. A typical Redd project practically snaps its fingers. Colors have a lush vividness and a cheeky energy. Lacquer surfaces wink and shine. Clad in zingy fabrics or arranged in smart juxtapositions, antiques appear intriguingly refreshed.

The strange part, however, is that the wife didn't bring in Redd for his characteristic friskiness. She gravitates toward subdued Nordic palettes of pale blues, mellow creams, and soft tans, explaining that "they remind me of the ocean." She also favors quiet antiques and simple lines. Redd jumped at the challenge, devising interiors that are more restrained than his usual fare but whose smartness still feels absolutely Reddian. "Some push and pull is good for a room," he remarks. "You need someone bold who'll keep things from being boring but who can also be a ruthless editor."

Besides, Redd swears he loves all colors. Yet when using gentle tones, the designer notes, the furnishings, objects, and finishes have to be interesting "or the whole room becomes a bowl of oatmeal." In the end the wife let him have some whimsical moments, recognizing that they would provide engaging contrast. The paneled library's voluptuously tufted sofa, upholstered in cocoa-brown silk velvet, adds a dynamic silhouette as well as a subtle sheen; so do the mudroom's vibrant blue-painted wainscot and cabinets.

The large living room harbors well-mannered antiques and traditional fabrics, while encaustic-finished walls jazz things up with a waxen shimmer. And in Redd's hands even classic chintzes are used distinctively. "Chintz is not everyone's favorite in this midcentury-modern-obsessed world," he admits. "But a pretty print fabric will always be a pretty print fabric. It's lovely, it's romantic, and it goes a long way toward enlivening a simple background."

The home's neoclassical architecture ensures that the first floor is all about impeccable enfilades and axial views. Redd stayed mindful of how the spaces fit together, especially in their colors. He wanted a caramel-and-ice-blue entrance hall, for example, alongside an off-white living room dotted with richer, deeper ceruleans and dark browns. To enhance the radiant half-round solarium, Redd chose golden rattan chairs cushioned in an evocative print. This cheerful spot is a perfect place for taking in garden designer Elizabeth Everdell's idyllic landscape, where yellow roses join boxwood hedges and fruit trees.

If there's one signature Redd splash, it's the dining room, where a Regency mahogany breakfront and radial expanding table are set off by sweeping peacock-blue taffeta curtains and a panoramic scenic wallpaper depicting rugged hills, banana palms, and, in one corner, a smoking volcano. Such fantastical accents fuel Redd's decorating, and here he was daydreaming about posh colonial outposts like Kenya's famously louche Happy Valley. And when the designer dared to transform the dining room closet into an ultramarine-painted wet bar, he said two little words to his clients: "Trust me." They did. Now the bar's jib door opens from the traditionally dressed wall like a tailored jacket parting to reveal an exuberant lining—just another sensational surprise in a serene house that still manages to be eye-opening. □




In the living room, a trumeau from John Rosselli Antiques hangs between windows curtained with a Lee Jofa silk; the stoneware table lamps are by Jasper. The fabric on the chairs and the love seat at left is a Kravet print, the brown-and-beige throw pillows at right are made of a Clarence House velvet, and the sisal is by Patterson Flynn Martin.









***Clockwise from top:*** Chaise longues by Sutherland punctuate the pool area. The owners' Cavalier King Charles spaniel pauses on a terrace, next to teak armchairs from Treillage with Perennials-fabric seats. One corner of the garden features foxgloves, roses, cardoons, and tree mallow. Boxwood and rhododendrons soften the columned entrance.





The solarium is furnished with Bielecky Brothers rattan lounge chairs and John Rosselli & Assoc. benches, all cushioned in a Quadrille linen.







***Clockwise from left:*** Curtains of a Christopher Hyland silk taffeta complement the dining room's de Gournay wallpaper; the antique chandelier is from Florian Papp, the chair seats are clad in a Chelsea Editions fabric, and the carpeting is by Patterson Flynn Martin. A bar hides within a dining room wall; the sconce is from Circa Lighting. Rift-sawn white-oak paneling lines the library, where stools in a Moore & Giles leather stand before the fireplace; a framed textile by Natural Curiosities is displayed near the French doors.





***Left:*** Stripes of Benjamin Moore white and blue paints enliven a daughter's bedroom; the curtains are trimmed with a Samuel & Sons border, and an Alan Campbell pattern covers the chairs, ottoman, and bench. ***Below:*** In the master bedroom, an Old World Weavers print was used for the chairs, one of which—by the door to the dressing area—was once owned by tastemaker Albert Hadley; the carpeting is by ALT for Living. ***Opposite:*** A Circa Lighting lantern and sconces grace the master bath; the sink fittings are by Kallista, and the side table is from John Rosselli Antiques.





# SOURCES

For a more detailed version of Sources, go to archdigest.com/sources/jan15.

*Items pictured but not listed here or on archdigest.com are not sourceable. Items similar to vintage and antique pieces shown are often available from the dealers listed.*

(T) means item available only to the trade.

## REFLECTED GLORY

**PAGES 110–19: Architecture** by Marwan Al-Sayed Inc.; *masastudio.com.* **Interiors** by Jan Showers & Assoc. Inc.; *janshowers.com.* **PAGE 112:** In gallery, **vintage chandelier** by Venini; *venini.com.* **Burton dining table** by Sergio Rodrigues from Jan Showers & Assoc.; *janshowers.com.* **PAGES 114–15:** In living room, **Bianca daybed** by Paul Mathieu for Ralph Pucci International (T); *ralphpucci.net.* **Vintage armchairs, cocktail table,** and **floor lamp with custom-made silk shade,** all from Jan Showers & Assoc.; *janshowers.com.* **Salon sofa** by Jan Showers Collection (T); *janshowers.com;* in **Shan fabric** by Larsen (T); *cowtan.com.* In dining room, vintage **Belgian bronze chandelier** by Van Heeck from Jan Showers & Assoc. **Syrie armchairs** by Jan Showers Collection (T). **PAGE 116:** Vintage **Murano-glass light fixtures** from Jan Showers & Assoc.; *janshowers.com.* **Oak cabinetry** and **stainless-steel counters, sinks,** and **sink fittings** all by Bulthaup; *bulthaup.com.* **White-oak floors** by Carlisle Wide Plank Floors; *wideplankflooring.com.* **PAGE 117:** In kitchen seating area, **love seat** by A. Rudin (T); *arudin.com.* **Cowhide rug**, in cream, by Kyle Bunting (T); *kylebunting.com.* In game room, **pool table** by Blatt Billiards; *blattbilliards.com.* **Antelope Ax carpet** by Stark (T); *starkcarpet.com.* **Vintage Murano-glass chandelier** from Jan Showers & Assoc.; *janshowers.com.* On terrace, **Poolside sofa** and **armchairs** by John Hutton for Sutherland (T); *sutherlandfurniture.com.* **Melina side chairs** by Terry Hunziker for Sutherland (T). **On sofa, armchairs,** and **side chairs, fabrics** by Sunbrella; *sunbrella.com.* **PAGES 118–19:** In master suite dressing area, **custom-made console** by Jan Showers & Assoc.; *janshowers.com.* **Audrey vanity chair** by Jan Showers Collection (T); *janshowers.com.* **Vintage French armchair** from Jan Showers & Assoc. **Promenade carpet**, in cream, by Kyle Bunting (T); *kylebunting.com.* In master bath, **towels** by Matouk for Neiman Marcus; *neimanmarcus.com.* **Vintage étagère** from Jan Showers & Assoc. **Tara sink fittings** by Dornbracht; *dornbracht.com.* In master suite, **French sofa** and **club chairs** from Jan Showers & Assoc.; in **Wall to Wall fabric** by Great Plains (T); *hollyhunt.com.* **Claudette benches** by Jan Showers Collection (T); in **cowhide**, in cream, by Kyle Bunting (T); *kylebunting.com.*

## A PERFECT PLACE

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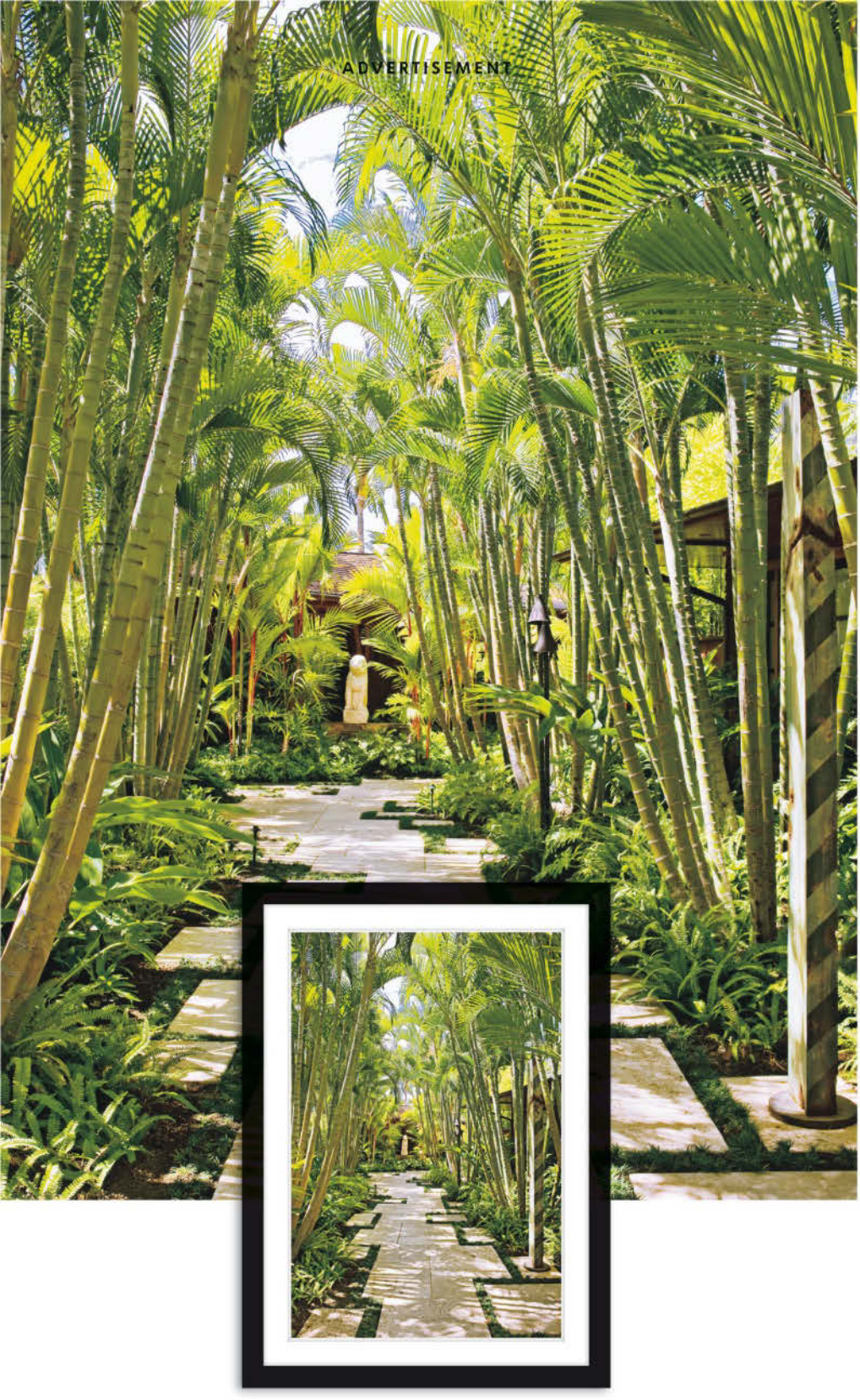
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